

FU SHUAI PORTFOLIO



ART+
SHANGHAI GALLERY

EYES AND MIRACLES

TALK ABOUT FU SHUAI'S WORKS

眼睛与奇迹 – 谈付帅的作品

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在付帅的作品中，他堆叠了几个立方体，记录了它们或依靠或崩塌的瞬间；他撕裂开一块生锈的金属，缝隙中泄露出或是岩浆或是铁水流淌的印迹。对工业文明的思考，对错位时代的隐喻，也许许多人第一次在纸本画册、数字媒体上看到付帅作品时的印象。殊不知，这正是艺术家的一个“戏法”，他故意让观看者带着这样的印象去看原作，以期获得相悖的认知。人们走进一个白盒子展厅，迎面而来的是三维结构、斑驳质感，他们不以为意地走近、经过，然后余光中的一些错觉让他们突然有些疑惑地回头，惊诧道，它竟然是平的。再细细端详，这些质感来自于经过特殊处理的皮宣和颜色的加成，这种错觉来自于对人眼透视的忠实模拟。

In Fu Shuai's work, he stacked several cubes and recorded the moments when they leaned on each other or collapsed. He tore apart a piece of rusty metal, and from the crack, he perused traces of leaking magma or molten iron. Contemplations about the industrial civilization and metaphors of the age of dislocation may occupy the first impression many people have when they see Fu Shuai's works on paper albums and digital media. Little do they know that this was a "trick" of the artist: Fu Shuai deliberately let the viewers look at the works with such pre-established impression to attain a comprehension that is contradictory to what he truly implied. Upon entering the exhibition hall, a space in a white box, the viewers confront the three-dimensional structures and mottled texture of his art. They approached and passed inadvertently, and then some illusions out of the corner of their eyes made them turn their heads suddenly in confusion. Surprised they are to realize that the work turned out to be flat! Scrutinizing it again, they discover that these textures come from the special treatment of leather with colors. This illusion is achieved through the faithful simulation of perspective by the human eye.



粗糙的废弃金属与细致打磨的纸张，二维作品投射在墙面上的平滑影子与投射在眼睛上的起伏影子，种种视觉和感受上的冲突让人一时陷入到对空间真实、眼见真实的怀疑。这时人们再去思考作品的含义，空间逻辑、空间边界这样的字眼就颠覆了先前的印象奔涌而出，是不是付帅正是以这样的一种方式反思当下真实世界的界限和“平”幕里的虚拟空间呢？缝隙里的荧光色是不同于自然颜色明度的人造色，是不是暗含着数字时代的光线正撑破工业时代溢出；平面里的立方体是依托于计算机软件的设计而生，它不是三维世界投射在二维世界的一个正方形影子，仿佛是数字时代仿真、增强现实的一个缩影。

The rough discarded metal and the meticulously polished paper, the smooth shadows projected on the wall by the two-dimensional works, and the undulating ones saw by the eyes, these various visual and sensory conflicts make people fall into uncertainty, questioning what they see and concerning the realness of the space. This time, the viewers reconsider the meaning of the works. Ideas such as the logic and boundary of space, rushing in their minds, now subvert the previous impressions. Is Fu Shuai using this method to reflect on the boundaries between the current real world and the flat virtual space? The fluorescent color in the gap is artificial, reflecting a brightness so different from that of natural color. Does it imply that the light of the digital age is breaking through and overflowing from the industrial age? The cube on the plane, instead of created by a reduction of the three-dimensional world onto a 2D surface, is produced based on a design by computer software. It seems to be a miniature of the digital age, the stimulated and augmented reality.





事实上，这种作品形式长期贯穿于付帅的创作脉络中。早期“泳池”系列中有时会有池水从画面边缘“流下”，“铁架”“笼子”系列中介于写实空间与矛盾空间的画面缔造出一种无形的压迫感，“空间概念”“封闭”和“错位”系列中是对平面上的凹陷、凸起、焊接的数个实验。这些多源自他对电子游戏体验的挪用和对寻常空间经验的超越，也包含了他对超写实绘画、数字技术、虚拟现实等等的思辨。观看者往往被付帅的作品欺骗、震惊，随后陷入思考，虽然画面内容是冷冰冰的“金属”，但却仿佛体验到一种传统的“美感”，也就是混杂着奇迹、惊异和快乐的一种感受。

这里就有一个有意思的部分，这些思考、这些美感、这些体验，并不完全是付帅的作品带来的，或者我们这可以这样说，不完全是二维介质的作品带来的，而是他的作品在三维空间中的“展示”所造就的，换言之，作品最终在被迷惑的观看者的眼睛中完成。

This form of work has been running through-out Fu Shuai's creation for a long time. In his early 泳池 series, water “dripped” from the edge of the picture. His 铁架 and 笼子 series capture a scene between the real space and the contradictory space, creating an invisible sense of oppression. His 空间感, 封闭, and 错位 series are composed of numerous experimentations on indentations, convex, and welding on a plane. These works are mostly inspired by his experience in video games and based on his extraordinary sense of space. His works also express his speculation on hy-per-realistic painting, digital technology, virtual reality, and so on. Viewers are often deceived and shocked by Fu Shuai's art, and then fall into deliberation. Although the content of his works is cold metal, they seem to possess a traditional beauty, allowing the viewers to experience a mixture of miracles, surprises, and happiness.

Here is an interesting part. These thoughts, aesthetic feelings, and experiences are not entirely brought about by Fu Shuai's works, or in other words, by his works on two-dimensional media, but are achieved by the display of his works in a three-dimensional space. That is to say, Fu Shuai's art eventually reaches completion when viewed by the eyes of the bewildered viewer.

付帅在作品创作中的每一步，在阳光充足的天气里数十遍的纸张上色与暴晒、在3D 建模软件里对形状与光影关系精准的计算、用激光雕刻机反复地切割和灼烧出裂痕、用3D 打印机制作出透视原则一致的“铁钉”增加画面的立体感、反复以纸本材料研究立方体割裂的状态（见付帅纸本作品《立方体研究》）、在悬挂时与墙面保留微妙的距离……似乎都是在为展示时观看者去而复返的那一瞬凝视做铺垫。虽然也可以用参与性、互动性来附着在他的作品中，但这样依然有简单化的嫌疑。

付帅更在意的是观看者在作品前的一种空间错位、真实重构的体验，这种体验不同于大型装置和新媒体艺术带来的身临其境的感受，它更着眼于视觉，仅仅靠平面作品就征服了眼睛，所带来的体验也是超越于其他感官的。在普罗提诺（Plotinus, c. 204 — 270）看来，感官本就有能力主宰对象，如果我们说声音存在于空气中，是一种清晰的撞击，如同发出声音的物体写在空气中的文字，那么视觉则是更敏锐的感知，眼睛甚至可以解读出这空气中的文字。眼睛，只有眼睛，能最巧妙地复刻灵魂，能最近距离地触碰理智，能给作家和艺术家带来创作的灵感，能引起观看者对美的沉思和对奇迹的震颤。（Enneas）从某种程度上来看，付帅正像是一位膜拜普罗提诺的艺匠，他打磨手中的纸张，描绘出层层迷障的空间幻境，探寻着空间与真实的奥秘。

During his creation of the works, Fu Shuai applied color on pieces of paper repeatedly and exposed them under the sun, calculated the relationship between shape, light, and shadow in 3D modeling software with precision, employed a laser engraving machine to cut and burn out the cracks, utilized a 3D printer to print the iron nails with identical perspective to increase the sense of three-dimensional space, and experimented with paper materials to capture the state of rupture (see Fu Shuai's paperwork "Cube Research"), and when hanging his works on the wall, he retains a subtle distance... All these careful production processes are paving the way for the final moment of gaze when the viewers pass and return in the exhibition hall. Although increasing participation and interaction can also offer some explanations, they should be suspected of too much simplification.

What Fu Shuai cared more is to present the viewers, upon confronting the work, with an experience that dislocates space and reconstructs reality. Such experience is different from the immersive experience brought by largescale installations and new media art. It focuses more on the visual aspect. The visual impact, where a work conquers the eyes only with its graphics, submerges all other senses. According to Plotinus (c. 204 – 270), the senses dominate the objects. If we say that the ears capture sounds in the air as if the sound is a language produced by a clear collision of the source, the eyes are more sensitive: the eyes can even interpret the language. Eyes, only eyes, can skillfully speak for the soul, can touch a mind of logic and reason from the closest distance, can bring creative inspiration to writers and artists, and arise contemplation about beauty and tremors for a miracle. (Enneas) To a certain extent, Fu Shuai is like an artisan who worships Plotinus. He polishes the paper in his hand, depicts layers of illusory space, and explores the mysteries of space and reality.





这一以普罗提诺为代表的新柏拉图主义思想，曾一度影响着文艺复兴时期的艺术创作和艺术展示，当时的艺术家也是注重从视觉上带来美与惊异，无论是对自然的超自然表现还是对人造物内在精神的捕捉，尤其是当这些作品在一个空间中展示时，它们往往会与环境融为一体，共同营造出神圣或狂喜的氛围。在这种情况下，有时候作品可能还会有一定程度上的夸张、过度，这也是在于让观看者观察细节是次要的，整体视觉奇观的营造才是首要的。这种视觉奇迹的展示随着18 世纪艺术博物馆的兴起而逐渐位于次要位置。在博物馆中，艺术作品的展示往往是为了确保引起参观者对文化和文明的共鸣（Resonance），斯蒂芬·格林布拉特（Stephen Greenblatt）曾把这种博物馆展示比喻为一种祭坛，以牺牲作品的视觉奇迹为代价而让观看者的注意力分散到其它作品，博物馆还会用文字等方式来解释作品，试图让观看者与作品的误解最小。

This neo-Platonist thought, represented by Plotinus, once influenced the artistic creation and exhibition during the Renaissance. At that time, artists also focused on bringing beauty and amazement visually, whether through a supernatural depiction of nature or capturing the inner spirit of artificial objects. Especially when these works are displayed in a space, they tend to be integrated into their environment, together creating a sacred or ecstatic ambiance. In this case, sometimes the work may be exaggerated and excessive to prioritize the construction of an overall visual wonder and to subordinate the viewer's attention to detail. With the rise of art museums in the 18th century, the creation of a visual miracle in an artwork gradually become less significant. In museums, the display of art often aims to ensure a cultural resonance among the visitors (Resonance). Stephen Greenblatt once compared such an art museum to an altar. It displays various artworks at the expense of sacrificing the "visual miracle" of each, as the viewer's attention is distracted by other works. The museums also use words to explain each work to minimize any misunderstanding about the work.



这也一定程度上影响了后来的创作，对眼睛的尊崇和对奇迹的塑造不再作为一种主流。尤其在今天，在数字信息最大化丰富、艺术创作手段不断把不可能变为可能的今天，人们似乎已经很难找到什么能让眼睛惊叹的东西了，哪怕只是惊叹短暂的时分。而付帅却执着地放大这种“误解”，他以欺骗眼睛的方式来诱惑眼睛，以消解空间的方式来缔造空间，即便在科学的引导下人们已经明白眼中的世界存在偏差、角度和透视的不准确，但这种认识却不如真正地看到这样一件作品在眼前所带来的直观感受那般震撼。到这里，观看者在展厅中踱步、凝视、会心一笑或是陷入思考，一则真正意义上地在视错觉的体验中“协助”付帅完成了他的新作，二则在这个反传统展示规则的空间中也获得了一种“复古”的体验，单纯由于眼睛所带来的——一种奇迹体验。

This trend also affected later artistic creation to a certain extent: the respect for the eyes and creating miracles were no longer mainstream. Especially today, a time when digital information is maximized and when new creation methods continue to make the impossible possible, it seems too difficult for people to find anything that can astonish their eyes for just a moment. However, Fu Shuai stubbornly amplifies the misunderstandings of his works. He tempts the eyes through acts of deception and creates space by dissolving it. Even though under the guidance of science, people already understand that deviations from reality, of angles and perspectives, exist in what their eyes see, this understanding is never as impactful as the intuitive feelings such a piece of work brings in front of us.

Now, the viewer stops, gazes, and smiles, or falls into contemplation in the exhibition hall. On one hand, his experience of optical illusion is truly assisting Fu Shuai in completing his new work. On the other hand, in a space that breaks the boundaries of a traditional museum space, one obtains a “classical” experience: an experience of a visual miracle brought by, simply, the eyes.

RIPPED EDGES, RESTORED PERSPECTIVES

By Liya Prilipko

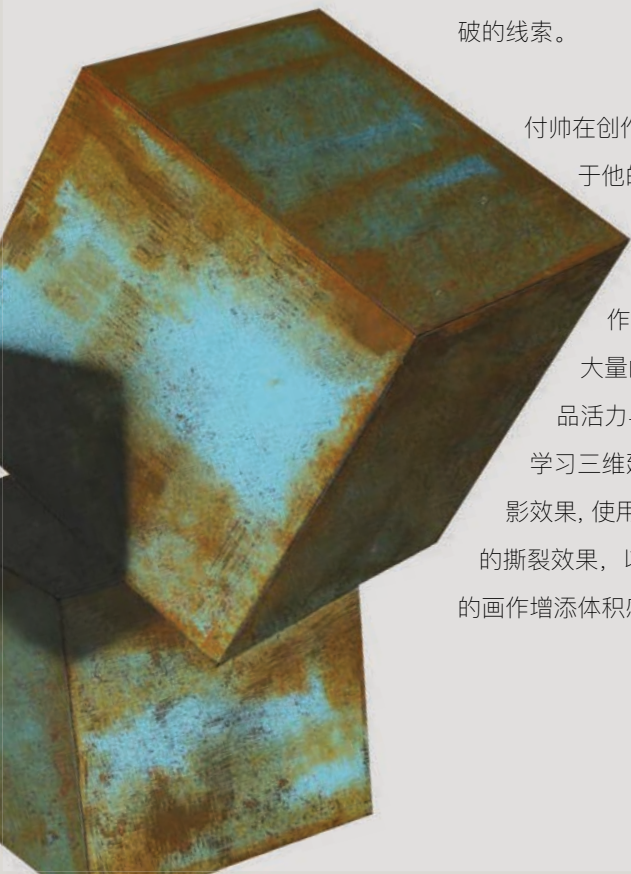
撕裂边缘
重构透视

Those who have seen Fu Shuai's work once will instantly recognize it again. For years he has been committed to building a pictorial syntax that could facilitate his research and reveal complex perceptual relationships of people to their observed reality, the relationship of reality to illusion, and their points of convergence and divergence.

Albeit seemingly straightforward appearance, Fu Shuai's works reward a mindful observer with baffling impressions. Crisp lines, laconic forms, extraordinary rich visual textures, superb manipulation of colors, precise references to the material world and uncanny depiction of real-life processes of corrosion and dilapidation, illusion of volume, light, indentation or protrusion, illusion of an illusion, dramatic fluorescent accents, and, very recently added to his pictorial vocabulary, acutely realistic renderings of tearing on materials, all compose his distinguishing pictorial ecosystem of multifaceted conceptually and visually contradictory relationships.

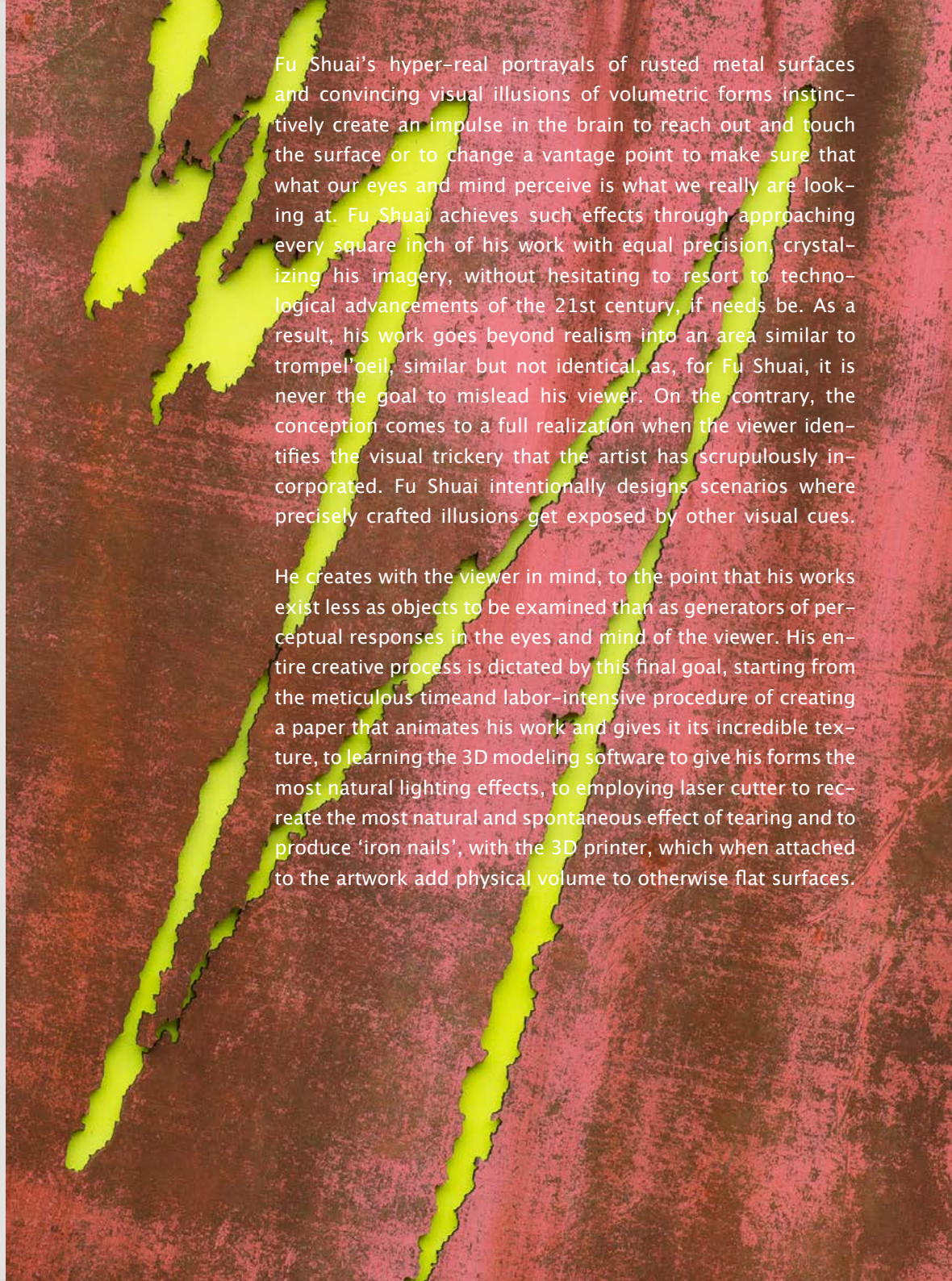
看过付帅作品的人都会对此过目不忘。他长期致力于建立一种图像语言：这种语言不仅支持他的研究，并且揭露了眼所见到的真实与人复杂的知觉之间的关联，真实与虚幻之间的关系，以及两者或交融或分离的每一个节点。

付帅看似简明扼要的作品，却给有心的观察者带来了令人困惑的印象。清晰的线条，简洁的形式，异常丰富的视觉纹理，精湛的色彩处理，对物质世界的精确引用和对现实世界中腐蚀和破损过程不可思议地描绘；体量、光线、压痕或隆起的幻觉，错觉引发的幻觉，戏剧性的荧光点缀，以及最近添加到他的绘画词汇中，对“撕裂”敏锐逼真的呈现。所有这一切构成了付帅完整而独特的绘画系统，在这之中包含着多层次的矛盾关系，即来自观念上的，也来自视觉上的。



付帅对生锈金属表面极其真实的描绘，和对视错觉造成的体积感的把握，让大脑本能的产生一种冲动，想伸手触摸表面或改变物体的位置来最大程度确保我们的眼睛与大脑所感知到的，即是我们正在看着的。这种效果的实现来自于付帅对其作品每一个细节精确的处理，使它们呈现明晰的效果。如果需要的话，他也并不排斥使用21世纪的先进技术来达到这个目的。因此，他的作品超越了现实主义，进入了一种类似于视错觉画（trompe-l'oeil，起源于巴洛克时期的词汇，用来形容通过透视等手段造成的视觉陷阱的领域，但仅仅是相似却不相同：因为对付帅来说，误导观众从来不是他的目标。恰恰相反，当观众识别出艺术家精心策划的视觉诡计时，付帅的概念才得以完全实现。他故意设计了一些场景，为滴水不漏的幻觉留出了侦破的线索。

付帅在创作的时候始终考虑着他的观众，以至于他的作品与其说是作为被观察的对象，不如说是引发观众的眼睛与大脑产生知觉回应的生发器。他的整个创作过程都基于这个最终目标。从花费大量的时间与精力去创造一种能赋予作品活力与难以想象的质感的纸张开始，到学习三维建模软件为他的作品打造最自然的光影效果，使用激光切割机模拟最接近真实和自发的撕裂效果，以及用3D打印机生产“铁钉”为平面的画作增添体积感。



Fu Shuai's hyper-real portrayals of rusted metal surfaces and convincing visual illusions of volumetric forms instinctively create an impulse in the brain to reach out and touch the surface or to change a vantage point to make sure that what our eyes and mind perceive is what we really are looking at. Fu Shuai achieves such effects through approaching every square inch of his work with equal precision, crystalizing his imagery, without hesitating to resort to technological advancements of the 21st century, if needs be. As a result, his work goes beyond realism into an area similar to trompe-l'oeil, similar but not identical, as, for Fu Shuai, it is never the goal to mislead his viewer. On the contrary, the conception comes to a full realization when the viewer identifies the visual trickery that the artist has scrupulously incorporated. Fu Shuai intentionally designs scenarios where precisely crafted illusions get exposed by other visual cues.

He creates with the viewer in mind, to the point that his works exist less as objects to be examined than as generators of perceptual responses in the eyes and mind of the viewer. His entire creative process is dictated by this final goal, starting from the meticulous time and labor-intensive procedure of creating a paper that animates his work and gives it its incredible texture, to learning the 3D modeling software to give his forms the most natural lighting effects, to employing laser cutter to recreate the most natural and spontaneous effect of tearing and to produce 'iron nails', with the 3D printer, which when attached to the artwork add physical volume to otherwise flat surfaces.

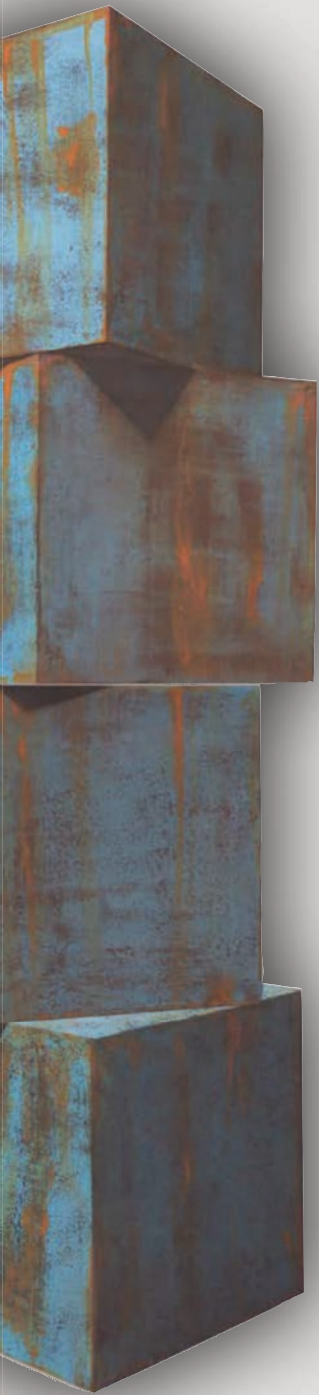


作品的光影效果首先要在3D 软件中建模，然后进行绘画，以此唤起三维物体的幻觉：无论是单个立方体，两个在空中盘旋的立方体，还是以立方体堆积而成的塔。正如之前的系列作品所证明的那样，这位艺术家即使不借助软件，他对透视的把握也是不容置疑的。在这里更重要的，是借助技术来辅助对于光线的精准描绘。正是由于这种准确性，让付帅用我们接下来将谈到的视觉线索揭开了幻觉的面纱。通过在艺术品和它所悬挂的墙壁之间制造离，他创造出了一个场景，在其中作品本身在边界之外的平面投下了阴影。在一些作品中，艺术家更进一步，用荧光颜料覆盖背面，从而使残旧的生锈金属表面在墙上透出微光。这些突兀且引人注意的荧光是对于无处不在的虚拟现实的隐喻，它延伸到我们所处的空间，与我们可以触碰到的真实共存。

在“漏光”和“立方体研究——撕裂”系列中，付帅将这些视错觉放置在一起，编织成他的视觉迷宫。坚硬的被腐蚀的金属片和立方体像薄纸一样被撕开。在一些作品中，金属像是以最不可能的方式从表面剥落。付帅再次利用数字控制技术（本例中为激光切割机）对撕破的纸张边缘进行精确呈现，植入了一种视觉线索，揭示出另一种精确制作的视觉不一致性。

The light and shadow effect, first modeled in 3D software and painted later on the surface, evokes the illusion of solidly three-dimensional objects, be it a single cube, two cubes hovering in the space, or a tower of stacked up cubes. For those who have not come across Fu Shuai's work before, it is important to mention, that, as his previous series have proven, the artist's sense of perspective is indisputable without having to resort to digital manipulation. It is the sheer act of turning to technology to facilitate the absolute precision in the portrayal of an illuminated object that matters here because it is this exact precision that Fu Shuai unmasks as an illusion with the visual cue which we are about to discuss. By creating a distance between the artwork and the wall it is hung on, he prepares a scenario in which the work itself casts a shadow on the surface outside of its boundaries. With some of the works, the artist goes a step further and covers the back with fluorescent paint thus causing old rusty metal surfaces to produce a fluorescent glow on the wall. Strikingly out-of-place fluorescent accents in his work are the metaphor for the ubiquitous presence of virtual reality that co-exists dangerously close with the reality of our tangible world. In some of the series, the fluorescent pink, yellow, and orange lightning-like beams dissect the hard rusty surfaces of the metal sheets, which brings us to the next pictographic oxymoron.

In the Light Leak and Cube Research – Rend series, Fu Shuai deepens his visual puzzle by placing one illusion next to the other. Eerily palpable hard corroded metal pieces and cubes are torn apart like thin sheets of paper. In some of the works, pieces of metal seem to have been peeled off the surface in the most unlikely fashion. Once again by means of utilizing digitally controlled technology, in this case, a laser cutting machine, to produce an accurate rendering of ripped paper edges, Fu Shuai implants a visual cue that exposes yet another precisely crafted visual inconsistency.



通过建立现实和概念上的矛盾关系，付帅的作品呈现出二维与三维世界、绘画与雕塑之间无法被定义的领域，称之为2 ½ D。

不论是从画面的立体感、质感、艺术家手法或作品本身，付帅的创作都不完全是平面的。由于摆放的位置与墙面有一定距离，这让大多作品的平面延申了边界，阴影就随之产生在周围的空间上。作为挑战绘画平面的一种手段，付帅在作品内融入3D 打印的元素，让它看起来就像钉子穿过画面的表面。

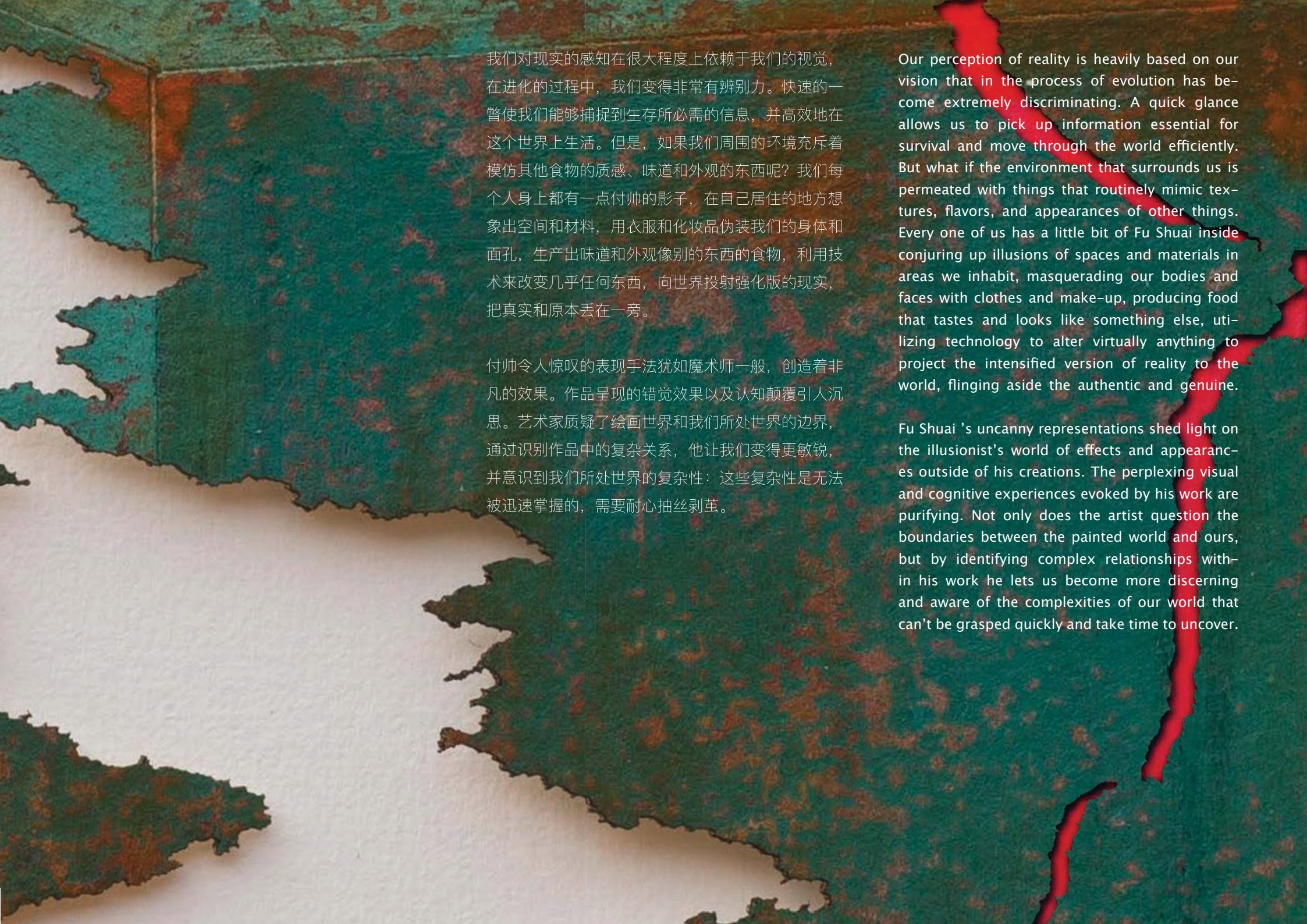
2 ½ D 在付帅的作品中反映出现实世界和创造世界之间的平衡点。如果你看到付帅的作品散落在一个废弃的工厂附近，很可能会直接走过，并以为那就是工业碎片，因为它们与那样的场景契合自然。精心设计的错觉和赤裸裸的线索会被忽视和不被欣赏。这个假想的场景完美地解释了现代世界中人们的行为本质。



By establishing such contradictory physical and conceptual relationships between various aspects of his work, Fu Shuai places it in an intermediate position between two- and the three-dimensional world, between painterly and sculptural realm, referring to it as 2 ½ D.

Not only speaking from the stance of portrayed three-dimensionality and materiality but also deliberating on the technical and physical qualities, none of Fu Shuai's works are entirely flat. Due to the distance that sets them away from the wall, most of the works expand beyond the borders of the flat surface producing a shadow on the physical space around them. In those works that don't, as a means of defying the flatness of the picture plane, Fu Shuai incorporates 3D printed elements that look like nails hammered through the surface of the picture.

The 2 ½ D that Fu Shuai refers to in his work mirrors the intermediate state of reality that surrounds us in the world outside of his creations. If you were to see Fu Shuai's works scattered in the vicinity of an abandoned factory, most likely you would have walked right past them, habitually regarding them as industrial debris that fit so naturally to the setting. Carefully designed illusions and revealing cues would have gone unnoticed and unappreciated. This hypothetical situation perfectly explains the nature of people's behavior in a modern-day world.



我们对现实的感知在很大程度上依赖于我们的视觉，在进化的过程中，我们变得非常有辨别力。快速的一瞥使我们能够捕捉到生存所必需的信息，并高效地在这个世界上生活。但是，如果我们周围的环境充斥着模仿其他食物的质感、味道和外观的东西呢？我们每个人身上都有一点付帅的影子，在自己居住的地方想象出空间和材料，用衣服和化妆品伪装我们的身体和面孔，生产出味道和外观像别的东西的食物，利用技术来改变几乎任何东西，向世界投射强化版的现实，把真实和原本丢在一旁。

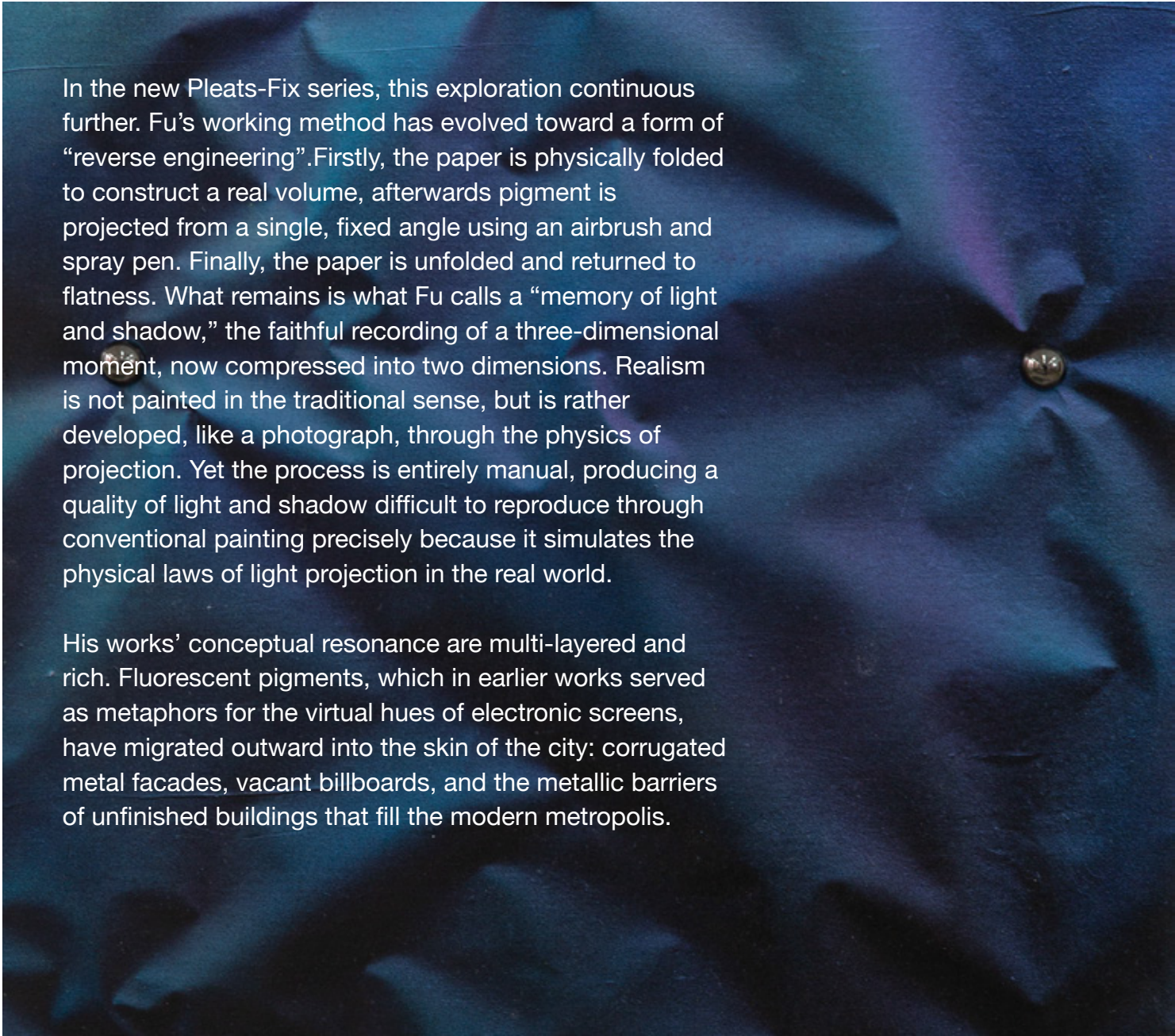
付帅令人惊叹的表现手法犹如魔术师一般，创造着非凡的效果。作品呈现的错觉效果以及认知颠覆引人沉思。艺术家质疑了绘画世界和我们所处世界的边界，通过识别作品中的复杂关系，他让我们变得更敏锐，并意识到我们所处世界的复杂性：这些复杂性是无法被迅速掌握的，需要耐心抽丝剥茧。

Our perception of reality is heavily based on our vision that in the process of evolution has become extremely discriminating. A quick glance allows us to pick up information essential for survival and move through the world efficiently. But what if the environment that surrounds us is permeated with things that routinely mimic textures, flavors, and appearances of other things. Every one of us has a little bit of Fu Shuai inside conjuring up illusions of spaces and materials in areas we inhabit, masquerading our bodies and faces with clothes and make-up, producing food that tastes and looks like something else, utilizing technology to alter virtually anything to project the intensified version of reality to the world, flinging aside the authentic and genuine.

Fu Shuai's uncanny representations shed light on the illusionist's world of effects and appearances outside of his creations. The perplexing visual and cognitive experiences evoked by his work are purifying. Not only does the artist question the boundaries between the painted world and ours, but by identifying complex relationships within his work he lets us become more discerning and aware of the complexities of our world that can't be grasped quickly and take time to uncover.

在最新的《褶皱》系列中，这种探询被极大地深化。付帅的工作方法演变成了一种"逆向工程"：首先，将纸张物理性地折叠，构建出真实的体积；然后，用喷笔从单一固定角度喷射颜料；最后，将纸张展开，恢复平面性。留下的，是付帅所谓的"光影的记忆"——一个三维瞬间被压缩成二维平面后的记录。这种"写实"并非传统意义上的绘画；它像照片一样，通过投射的物理原理被"显影"出来。然而，整个过程又是完全手工的，产生出一种传统绘画难以复制的光影质感——它模拟了真实世界中光线投射的物理法则。

其观念的回响丰富而多层次。荧光颜料，在早期作品中曾是电子屏幕虚拟色调的隐喻，如今已向外迁徙，进入城市的皮肤——那些遍布现代大都市的波纹板立面、闲置广告牌、未完工建筑的金属围挡。在城市灯光下，这些带有废墟气质的工业材料披上了迷幻的色彩，让人联想到科幻小说中的赛博朋克景观。荧光不再局限于数字领域，它已物质化为城市现实。付帅捕捉的，正是这种介于建设与废弃、崭新与破败之间的临界状态——一种对当代社会高速发展所遗留残骸的考古学凝视。



In the new Pleats-Fix series, this exploration continues further. Fu's working method has evolved toward a form of "reverse engineering". Firstly, the paper is physically folded to construct a real volume, afterwards pigment is projected from a single, fixed angle using an airbrush and spray pen. Finally, the paper is unfolded and returned to flatness. What remains is what Fu calls a "memory of light and shadow," the faithful recording of a three-dimensional moment, now compressed into two dimensions. Realism is not painted in the traditional sense, but is rather developed, like a photograph, through the physics of projection. Yet the process is entirely manual, producing a quality of light and shadow difficult to reproduce through conventional painting precisely because it simulates the physical laws of light projection in the real world.

His works' conceptual resonance are multi-layered and rich. Fluorescent pigments, which in earlier works served as metaphors for the virtual hues of electronic screens, have migrated outward into the skin of the city: corrugated metal facades, vacant billboards, and the metallic barriers of unfinished buildings that fill the modern metropolis.

出现在近期作品中的铆钉，是在每次折叠前预先安装好的。它们强加了一种理性的、工业化的固定点秩序。然而，当柔软的纸张被压缩并在它们之间折叠时，最终产生的纹理却从未被完全预测。即使使用相同的固定点，每次折叠也会产生独一无二的形态。付帅从中看到了与社会结构的类比：在全球性的系统秩序之下，那些铆钉，每一个个体的存在都保有一份有机的、不可预测的部分。这种规则与偶然、系统与独特性之间的张力，不仅被再现，更是在每件作品中得到了物理性的体现。通过借鉴德勒兹关于“褶子”的概念——即内与外、可见与不可见之间的通道——付帅创造的作品，既是视觉陷阱般的幻觉，也是对感知本身的探询。当平面的幻象比三维现实更具说服力时，我们凝视的便不再是一幅画，而是直面一个被图像与拟像所饱和的世界。

The rivets appearing in recent works are preinstalled before each folding, imposing a rational, industrialized order of fixed points. Yet when the supple paper is compressed and folded between them, the resulting textures are never entirely predictable. Even with identical fixed points, each folding generates a unique form. Fu reads in this an analogy to social structures: beneath an overarching systemic order, the rivets, each individual existence retains an organic, unpredictable dimension. This tension between rule and chance, system and singularity, is not merely represented but physically embodied in every work. Drawing on French philosopher Gilles Deleuze's concept of the fold as a passage between interior and exterior, visible and invisible, Fu Shuai creates works that are at once trompe-l'œil illusions and investigations into the very nature of perception. When flat illusion becomes more convincing than three-dimensional reality, we are no longer looking at a painting; we confront the condition of a world saturated with images and simulacra.



"褶皱-纹"系列则沿循一条平行却独特的轨迹，呈现自然与工业化、有机与合成之间的显性对质。在此，付帅使用高纯度工业荧光颜料——其色彩在有机世界中毫无参照——渲染出令人联想到木纹流淌、水波涟漪等自然现象的以假乱真的图像。其结果便是艺术家所称的"人工自然"或"异化景观"：一种视觉体制，其中自然过程的流动性与不规则性被固化、冻结，最终被工业材质的刚性所替代。这些作品作为更广泛的生态与感知危机的症候：在一个原始自然已被技术基础设施全面殖民的世界，在"自然"主要作为屏保图像与装饰图案存在的时代，自然只能通过人工的视觉语言来再现。木纹，非木，而是拟像；水波，非水，而是超真实的替代品——矛盾的是，它比任何真实自然现象更具视觉说服力。

The rivets appearing in recent works are preinstalled before each folding, imposing a rational, industrialized order of fixed points. Yet when the supple paper is compressed and folded between them, the resulting textures are never entirely predictable. Even with identical fixed points, each folding generates a unique form. Fu reads in this an analogy to social structures: beneath an overarching systemic order, the rivets, each individual existence retains an organic, unpredictable dimension. This tension between rule and chance, system and singularity, is not merely represented but physically embodied in every work. Drawing on French philosopher Gilles Deleuze's concept of the fold as a passage between interior and exterior, visible and invisible, Fu Shuai creates works that are at once trompe-l'œil illusions and investigations into the very nature of perception. When flat illusion becomes more convincing than three-dimensional reality, we are no longer looking at a painting; we confront the condition of a world saturated with images and simulacra.



在长期的二维平面创作之外，付帅近期开始尝试他称之为“软雕塑”的系列作品。在这些作品中，纸张经多层丙烯颜料浸渍，获得了织物般的垂坠感、柔韧性与触感，以柔软的姿态悬垂于墙面。但在视觉质感上，它们依然呈现为冷峻、坚硬的工业金属。这制造了一种触觉与视觉的认知错位。这种“眼见不为实”，恰恰是整个展览最核心的中间态。之前的“2 ½ D”是在探讨空间维度的中间态，那么现在这个系列是试图探索“物质属性”的中间态，一种既非布料也非金属，既是绘画又是雕塑的混合现实。

Extending beyond the two-dimensional investigations that have long characterized his practice, Fu has recently begun experimenting with what he describes as "soft sculpture," works that explore an "intermediate state of material properties" to complement his established inquiry into "2 1/2D" spatial ambiguity. In these pieces, paper, saturated with multiple layers of acrylic paint, acquires the drape, flexibility, and tactile qualities of fabric, hanging vertically on the wall with textile suppleness. Yet visually, through Fu's deployment of metallic pigments and carefully orchestrated light-shadow effects, these works continue to present themselves as cold, hard, industrially produced metal. This discrepancy between what the eye perceives and what the hand would discover, between visual illusion and tactile reality, reinforces the ontological ambiguity that runs through the entire project. This expansion does not represent a departure from Fu's central concerns but their three-dimensional extension: if the earlier works occupied the ambiguous zone between flat image and volumetric object, these new pieces inhabit the equally unstable territory between fabric and metal, between soft and hard, between organic malleability and industrial rigidity.

付帅 Fu Shuai

付帅，1985年生于中国山西太原，2008年毕业于天津美术学院综合绘画系获学士学位，2010年赴德国卡尔斯鲁厄国立美术学院交换留学，师从Leni Hoffmann教授，2011年获天津美术学院综合艺术系硕士学位，师从邓国源教授。付帅的创作长期关注材料的物质性与视觉认知之间的张力，通过对纸本、墨线及工业化材料的反复实验，探索秩序与偶发、表面与深层结构之间的辩证关系。其作品曾在亚洲艺术中心、林大艺术中心、艺术+ 上海画廊、今日美术馆、中央美术学院美术馆等机构展出，并多次参加德国及奥地利的国际展览。现工作生活于天津。

Fu Shuai (b. 1985, Taiyuan, Shanxi, China) received a BFA in Free Painting from Tianjin Academy of Fine Arts in 2008 and an MFA from the same institution in 2011, under the supervision of Prof. Deng Guoyuan. In 2010, Fu undertook an exchange residency at the Staatliche Akademie der Bildenden Künste Karlsruhe, Germany, studying under Prof. Leni Hoffmann. Fu Shuai's practice centres on the tension between materiality and visual perception, employing sustained experimentation with paper, ink, and industrial materials to probe the dialectic between order and contingency, surface and underlying structure. Solo exhibitions include presentations at Asia Art Center (Beijing), Linda Gallery (Beijing), Art+ Shanghai Gallery (Shanghai), and TOKU Gallery (Nanjing). Group exhibitions have been held at Today Art Museum, CAFA Art Museum, Beijing Minsheng Art Museum, and internationally in Karlsruhe and Bregenz, among others. Fu Shuai lives and works in Tianjin.

付帅

1985 生于山西太原

2008 毕业于天津美术学院综合绘画系获学士学位

2010 赴德国卡尔斯鲁厄美术学院交换留学

2011 毕业于天津美术学院综合艺术系获硕士学位

现工作生活于天津

个展

2025 不断协商的生态：霓虹、湖泊与填埋场，陶谷公园，南京，中国

2022 堆叠的桎梏，陶谷公园，南京，中国

2021 2½D，艺术+上海画廊，上海，中国

2019 铁笼的逻辑，林大艺术中心，北京，中国

罅隙，艺术+上海画廊，上海，中国

2017 视觉•裂缝，三三画廊，天津，中国

2016 付帅：陌生的秩序，亚洲艺术中心，北京，中国

2012 白日梦 — Get Lucid，莱施巴赫艺术协会，杜尔拉赫，德国

群展

2025

移动、缓慢、积聚—第二层皮，陶谷公园，南京，中国

2024

纸镇，艺术+上海画廊，上海，中国

意识的藤蔓—中法艺术家对话展，帕斯卡画廊，天津，中国

2023

形式的奔涌，hiart space,深圳，中国

形式的棱面，赛麟空间，上海，中国

gone to see a man about a dog当代艺术联展，卡尔斯鲁厄，德国

2022

新青年—第四届学院实验艺术文献展，陶溪川美术馆，江西，景德镇

Fu Shuai

1985 Born in Taiyuan, Shanxi Province, China P.R.

2008 Bachelor Degree in Tianjin Academy of Fine Arts, Major in Free Painting Department

2010 Exchange student at Staatliche Akademie der Künste Karlsruhe study under Prof. Leni Hoffmann

2011 Master Degree in Free Painting Department of Tianjin Academy of Fine Arts study under Prof. Deng Guoyuan

Currently working and living in Tianjin

SOLO EXHIBITION

2025 Negotiated Ecologies: Neon, Lakes, and Landfills, TOKU Gallery, Nanjing, China P.R.

2022 Zeittief Gegittert, TOKU Gallery, Nanjing, China P.R.

2021 2½D Art+Shanghai Gallery, Shanghai, China P.R.

2019 The Logic of the Iron Cage, Linda Gallery, Beijing, China P.R.

Xia Xi, Art+Shanghai Gallery, Shanghai, China P.R.

2017 Visuality & Crevice, SunSun Gallery, Tianjin, China P.R.

2016 Fu Shuai: The Anomalous Order, Asia Art Center, Beijing, China P.R.

2012 白日梦—get lucid, Kunstverein Letschebach, Durlach, Germany invited by Lisa Schlenke

GROUP EXHIBITION

2025

Move, slowness, gather—Second Skin, TOKU Gallery, Nanjing, China P.R.

2024

Paper Weights, Art+ Shanghai Gallery, Shanghai, China P.R.

The Vine of Perception: A Dialogic Show of Sino-French Artists, Pascal Art Gallery, Tianjin, China P.R.

2023

The surge of Forms, hiart space, Shenzhen, China P.R.

Diversity of Forms, Sailing space, Shanghai, China P.R.

gone to see a man about a dog, Luisenstr. 32 Karlsruhe, Germany

2022

The 4th Academic Experimental Art Documentary Exhibition, Ceramic Art Avenue Art Gallery, Jiang Xi, Jingdezhen

2021

镇

2021

四季见闻第一回，山艺术-北京林正艺术空间，北京，中国

日常的仪式，壹ART艺术机构，合肥，中国

视域剧场，林大艺术中心，北京，中国

有限敞开，南京师范大学美术馆，南京，中国

巴什拉的房间，DADE画廊，深圳，中国

2020

2019-2020年度ARTCLOUD（中国）SAP艺术大奖特展，深圳，

中国

2019

NINININI PENG neewhom 当代艺术联展，卡尔斯鲁厄，德国

2018

第三届王式廓奖当代青年艺术家提名展，今日美术馆，北京，中国

须臾之间，希帕画廊，北京，中国

如其所示，艺术+上海画廊，上海，中国

2017

中国精神-第四届中国油画展（抽象展），今日美术馆，北京，中国

墙势力-墙报艺术家系列展，北京时代美术馆，北京，中国

贫穷剧场：抗拒消费时代的重造，白塔寺胡同美术馆，北京，中国

早期风格，三三画廊，天津，中国

墙势力-第二届墙报艺术家展，今日美术馆，北京，中国

眼见为虚，中央美术学院美术馆，北京，中国

2016

Look-15人展，芙溪Art空间，北京，中国

新旧站，吸尘器空间，北京，中国

Seasons Insight, Mountain Art Foundation+Frank Lin Art Center,
Beijing, China P.R.

Daily Rituals, Yi Art institute, Hefei, China P.R.

Contemplate Horizon, Linda Gallery, Beijing, China P.R.

Limtied Opening, Art Museum of Nanjing Normal University, Nanjing, China
P.R.

Bachelard's Room, DADE Gallery, Shenzhen, China P.R.

2020

The Signature Art Prize of Artcloud

china2019/2020Exhibition, shenzhen, China P.R.

2019

NINININI PENG neewhom, Gebäude im Passagehof 24, Karlsruhe, Germany

2018

Chinese Contemporary Artist TAM Nomination Exhibition, Today Art
Museum, Beijing, China P.R.

XuYu-a fleeing moment, CIPA Gallery, Beijing, China P.R.

The Palpable soul of the surface, Art+shanghaiGallery, Shanghai, China P.R.

2017

China Spirit - The 4th china oil painting Exhibition (Abstract exhibition), Today
Art Museum, Beijing, China P.R.

Wall Power- Wallpost Artist Exhibition, Beijing Times Art
museum, Beijing, China P.R.

Deconstructing Buyology: remaking to resist in an age of consumption, Baitasi
Hutong ArtGallery, Beijing, China P.R.

Early style art project, SunSun Gallery, Tianjin, China P.R.

Wall Power-The Second Wallpost Artist Exhibition, Today Art
Museum, Beijing, China P.R.

Virtual is Reality, CAFA Art Museum, Beijing

2016

Look-15, Fuxi Art Space, Beijing, China P.R.

Old New Stand, Vacuum Gallery, Beijing, China P.R.

The background is an abstract composition. On the left, there are several irregular, torn-paper-like shapes in a light cream or off-white color. These shapes are layered over a dark, textured green background. The green has a visible brushstroke or paint texture. On the right side of the image, there is a large, solid, dark brown or black area that also has a slightly textured appearance. The overall effect is one of layered, organic forms.

LATEST WORKS

最新作品



Pleats – Texture(Fluorescent Pink/Burgundy)

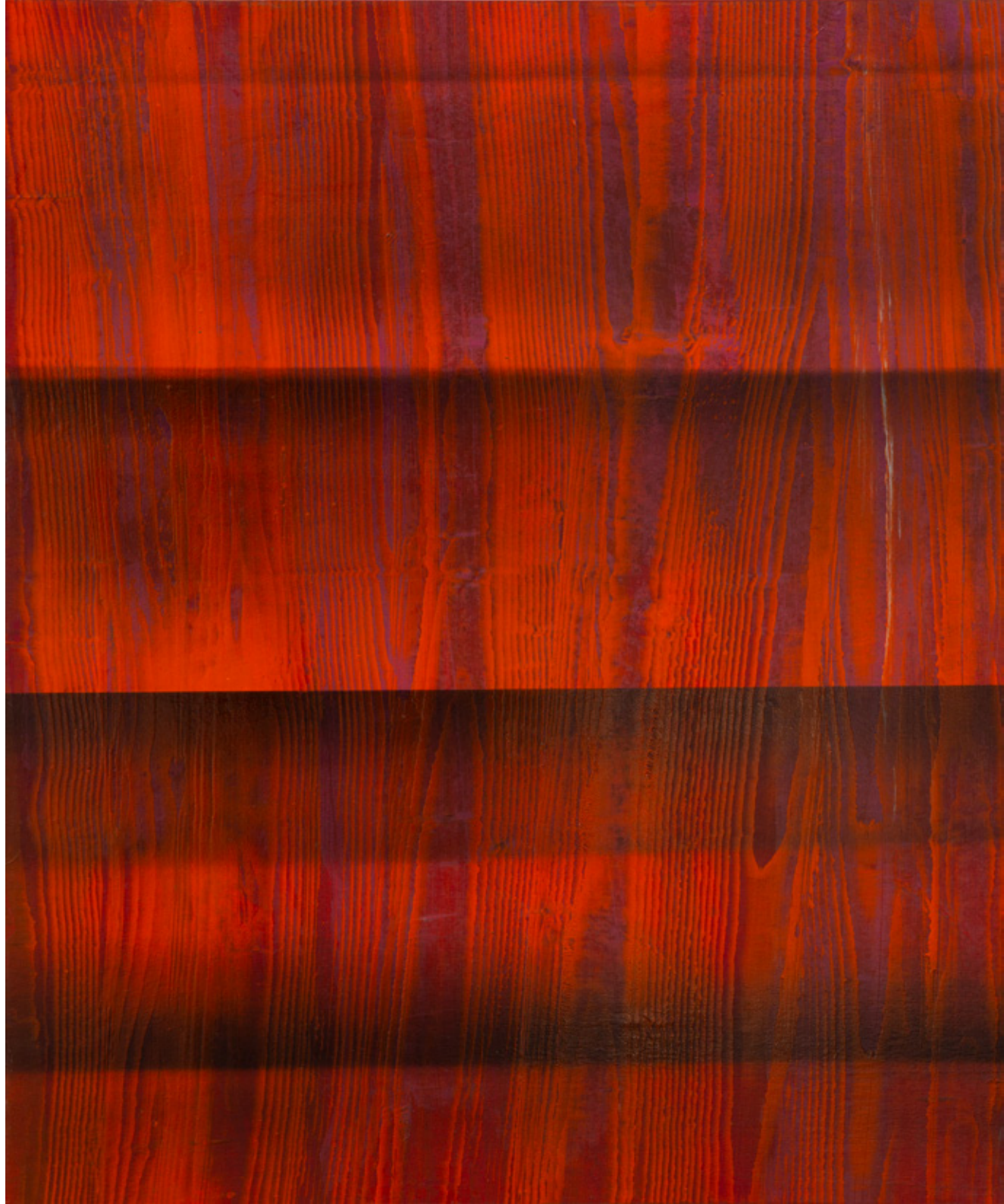
褶皱-纹(荧光桃红-酒红)

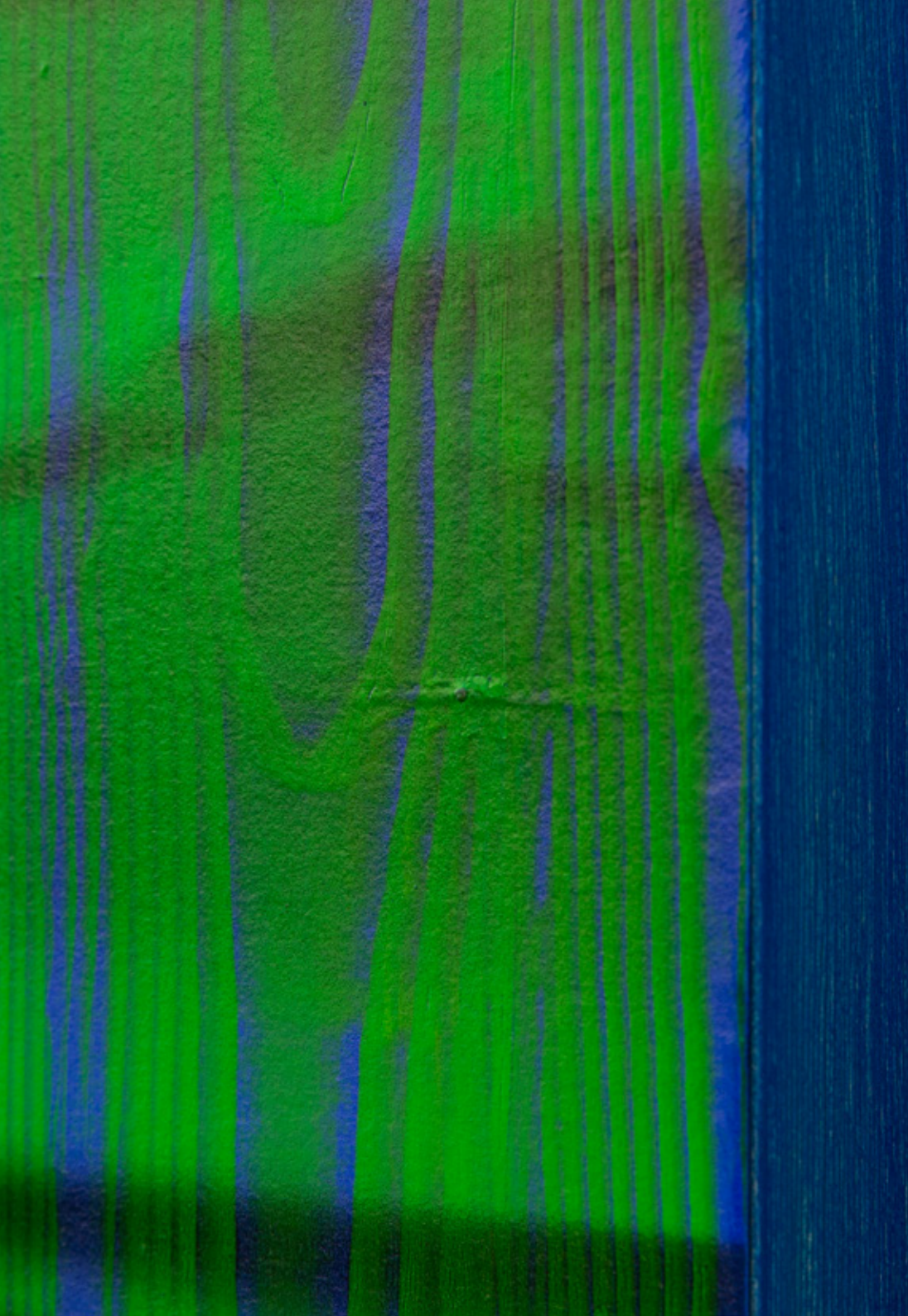
60*50*4.5 cm

Mixed media on wood

木板上综合材料

2025





Pleats – Texture(Neon Green / Cobalt Blue)

褶皱-纹(荧光绿-钴蓝)

60*50*4.5 cm

Mixed Media on Wood

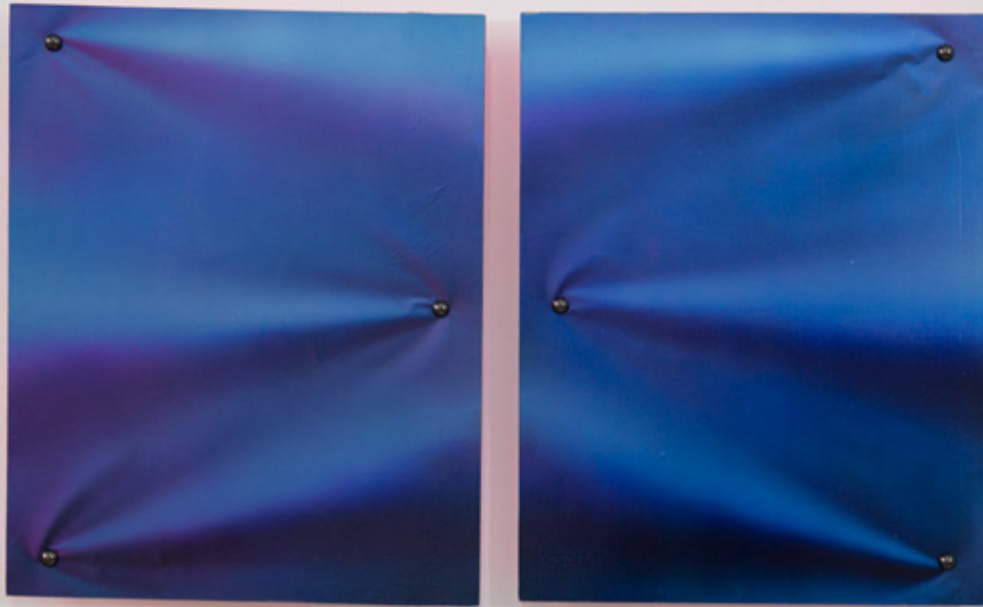
木板上综合材料

2025



Pleats – Texture(Hot Pink / Indigo Blue)
褶皱-纹(荧光粉红-靛蓝)
60*50*4.5 cm
Mixed Media on Wood
木板上综合材料
2025





Pleats – Fix (Media Wrestling)

褶皱-固定(媒介角力)

50.9*37.8*4.1 cm*2 pcs

Mixed Media on Wood

木板综合材料

2025



Pleats – Fix (Seonsory Threshold)

褶皱-固定 (知觉阈限)

42*28.5*4.1 cm

Mixed Media on Wood

木板综合材料

2025



Pleats – Fix (Fraternal)
褶皱-固定 (异卵)
42*28.5*4.1 cm*2
Mixed Media on Wood
木板综合材料
2025





Pleats – Fix #457330

褶皱-固定#457330

木板综合材料

Mixed Media on wood

45.7*33*4 cm

2025



Pleats – Fix Intensity Field
褶皱-固定(强度场)
50.9*37.8*4.1 cm*4
Mixed Media on wood
木板综合材料
2025



Pleats – Fix #421299c
褶皱-固定#421299c
Mixed Media on wood
木板综合材料
42.1*29.9*4.1 cm
2025





PW6, PG7, PB15:0
acrylic on tyvek
丙烯杜邦纸
various dimensions
尺寸可变
2025



PY3, PG7, PW6
acrylic on tyvek
丙烯杜邦纸
various dimensions
尺寸可变
2025





Pleats-Douplet 442300
褶皱-双生 442300
Mixed Media on Wood
木板综合材料
44.2*30*3.2 cm*2 pcs
2025





Pleats-Grain 391200
褶皱-木纹 391200
Mixed media on wood
木板综合材料
39*20*2.3 cm
2024





Pleats-Fixed 528284
褶皱-固定 528284
Mixed Media on Wood
木板综合材料
52.8*38.8*4 cm
2025





Pleats-Fixed 528288
褶皱-固定 528288
Mixed Media on Wood
木板综合材料
52.8*38.8*4 cm
2025





Pleats-Fixed 439291
褶皱-固定 439291
Mixed Media on Wood
木板综合材料
43.9*29.1*3 cm
2025





Pleats-Fixed 3520
褶皱-固定 3520
Mixed Media on Wood
木板综合材料
35*20*2.8 cm
2025



Pleats-Fixed 438295
 褶皱-固定 438295
 Mixed Media on Wood
 木板综合材料
 43.8*29.5*3.8 cm
 2025



Pleats-Fixed 399280
 褶皱-固定 399280
 Mixed Media on Wood
 木板综合材料
 39.9*28*3.8 cm
 2025

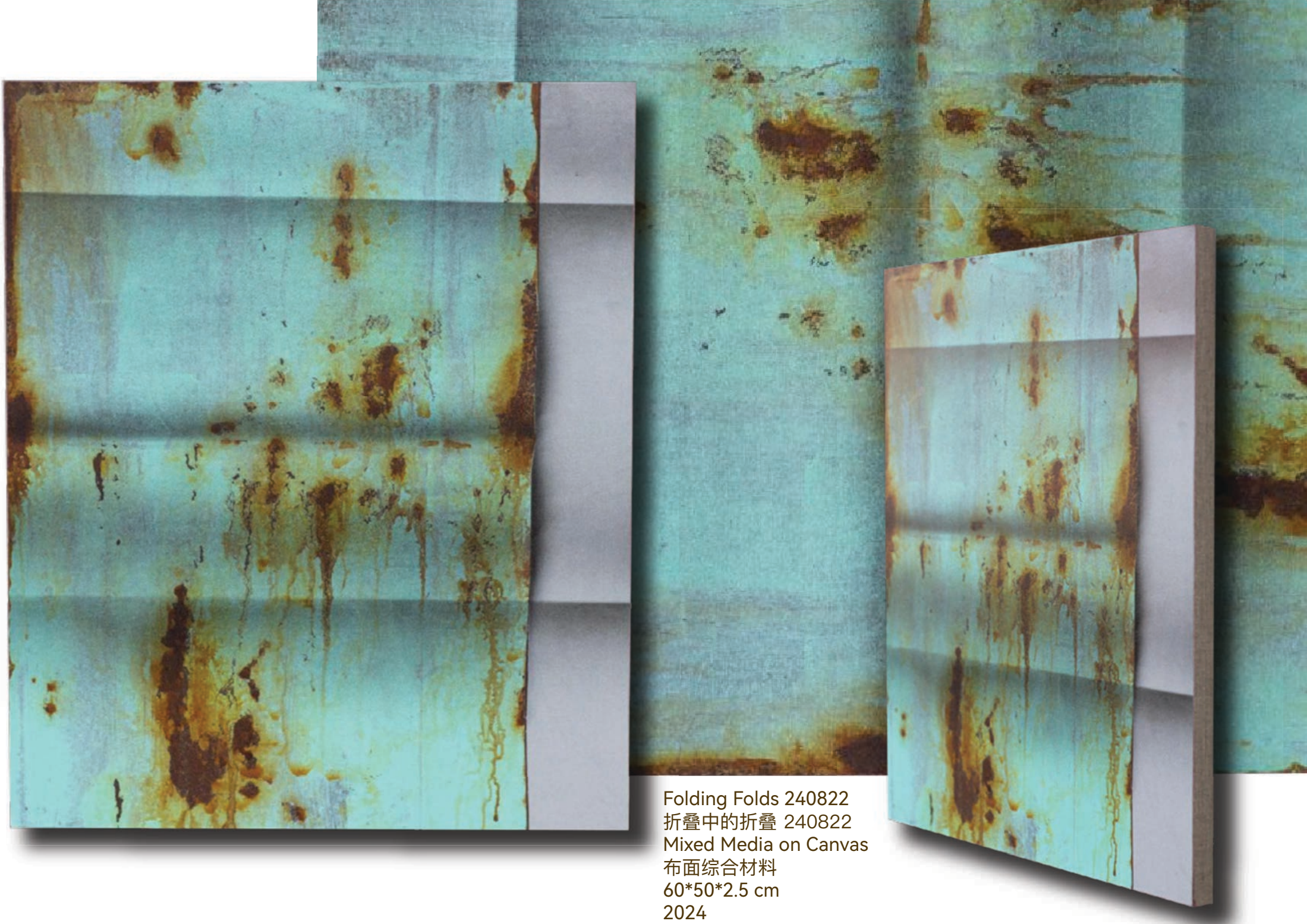


Folding Folds 241122
折叠中的折叠 241122
Mixed Media on Canvas
布面综合材料
60*50*2 cm
2024





Folding Folds 240320
折叠中的折叠 240320
Mixed Media on Canvas
布面综合材料
60*50*2.5 cm
2024



Folding Folds 240822
折叠中的折叠 240822
Mixed Media on Canvas
布面综合材料
60*50*2.5 cm
2024



Folding Folds 241023
折叠中的折叠 241023
Mixed Media on Canvas
布面综合材料
60*50*2 cm
2024



Folding Folds 240610
 折叠中的折叠 240610
 Mixed Media on Canvas
 布面综合材料
 60*50*2 cm
 2024



Folding Folds 240706
 折叠中的折叠 240706
 Mixed Media on Canvas
 布面综合材料
 60*50*2 cm
 2024

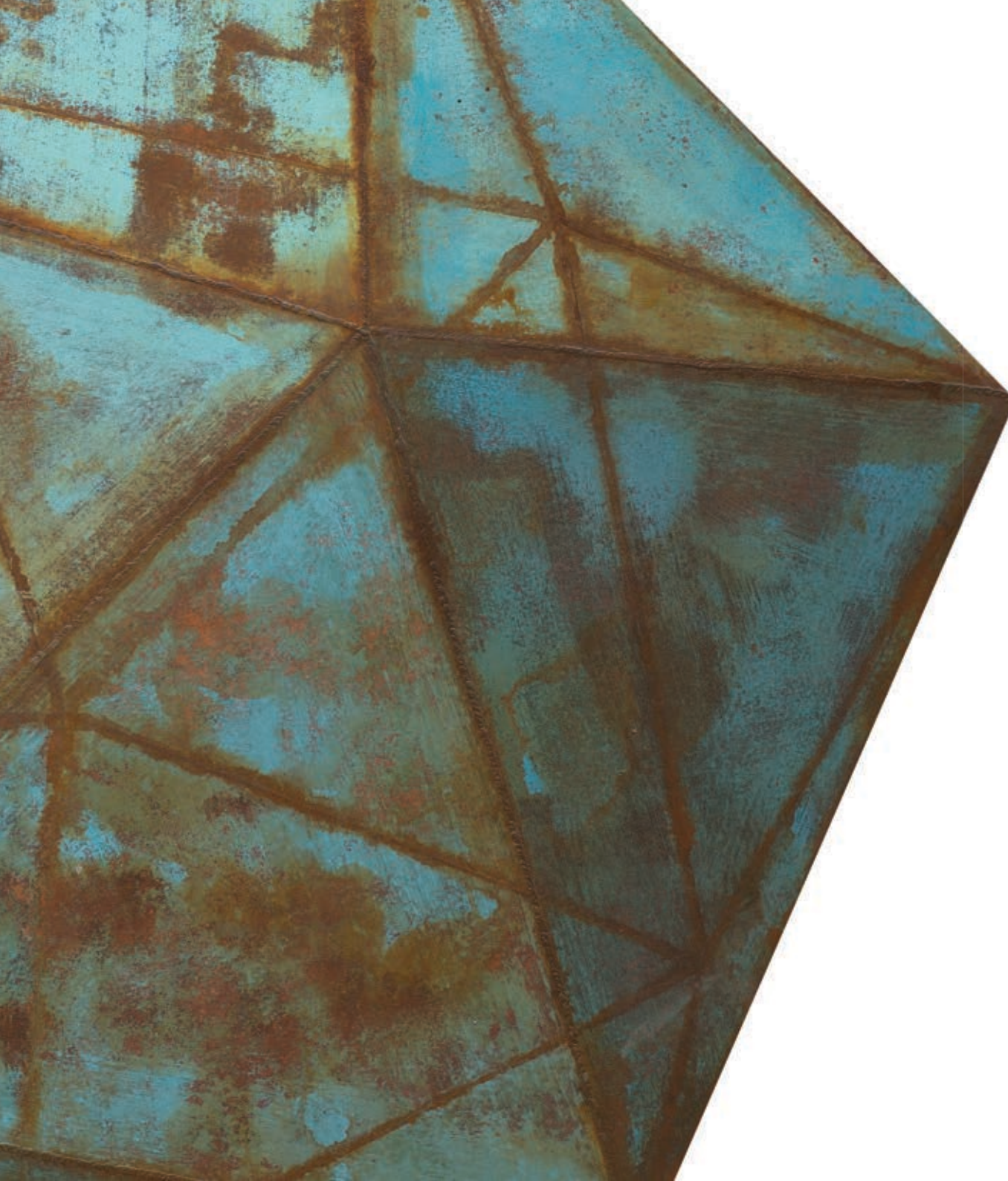


Folding Folds 240621
 折叠中的折叠 240621
 Mixed Media on Canvas
 布面综合材料
 40*30*2 cm
 2024

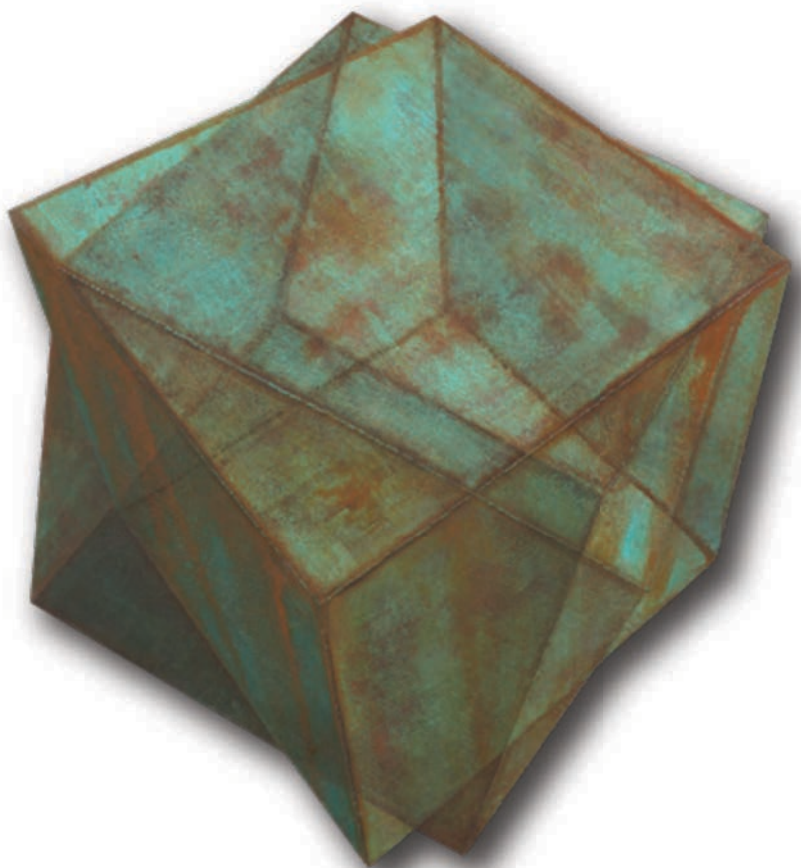
OTHER WORKS

其他作品

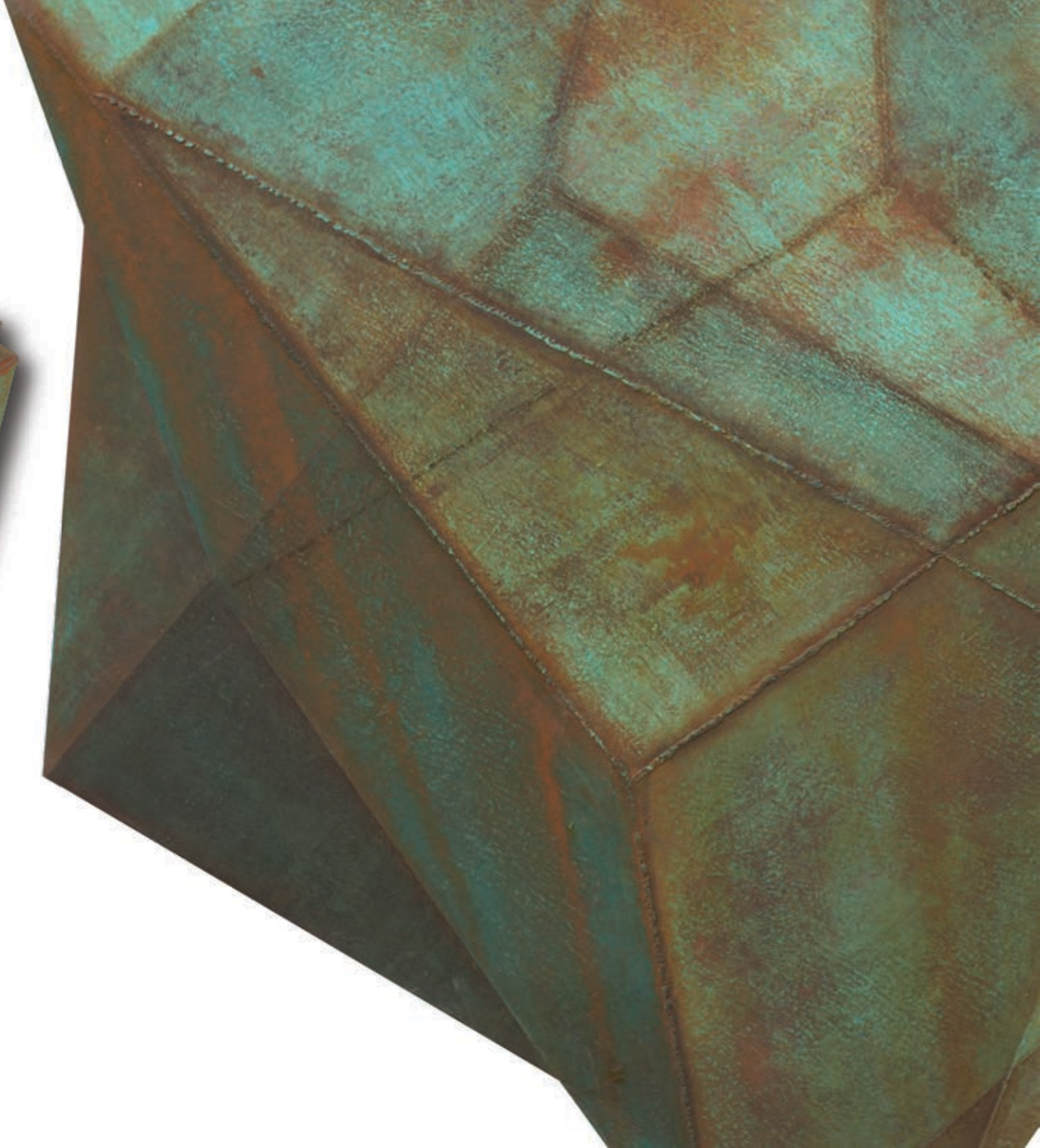


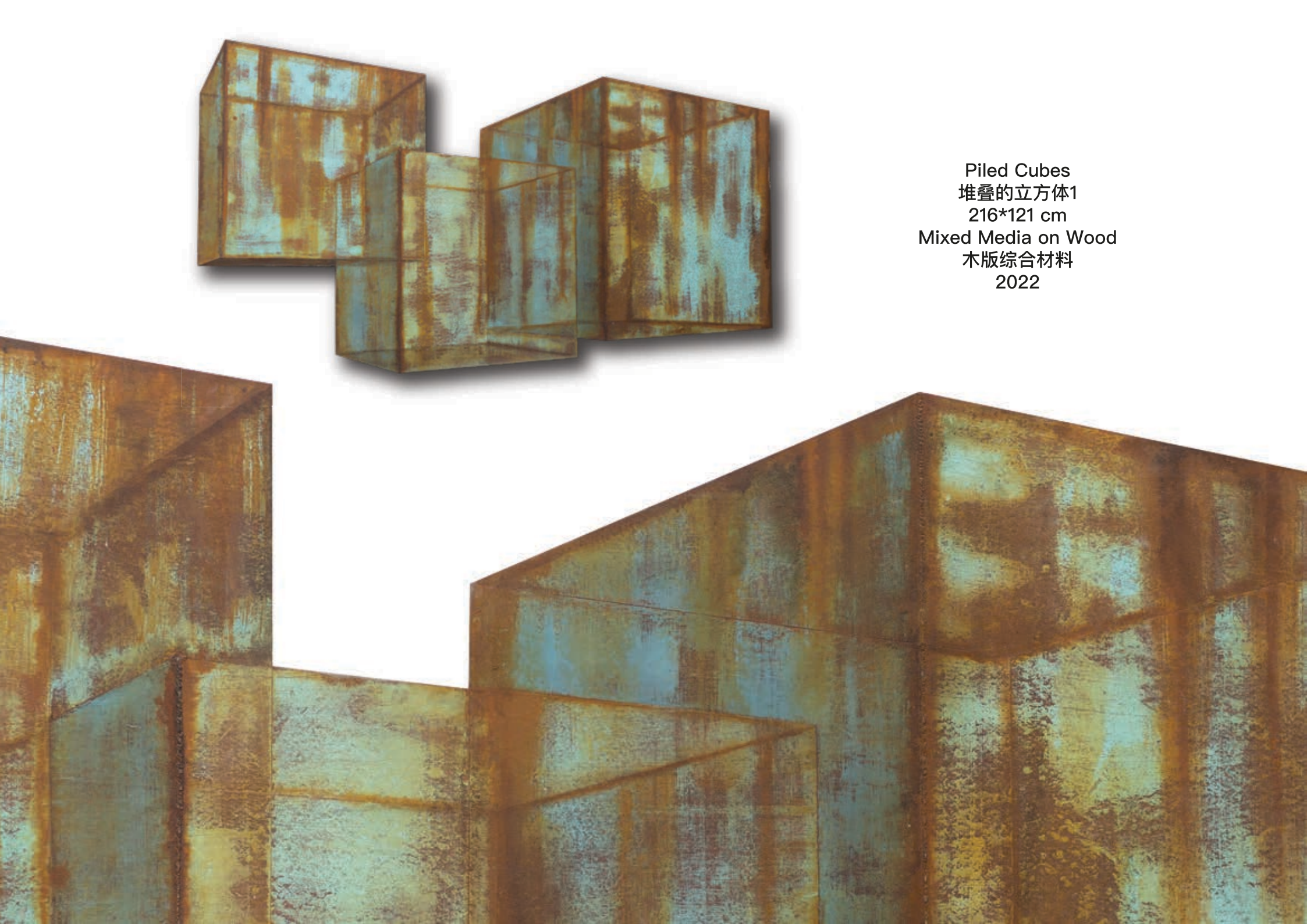


Icosahedron – Perspective
二十面体 – 透视
Mixed Media on wood
木版综合材料
120*125 cm
2022

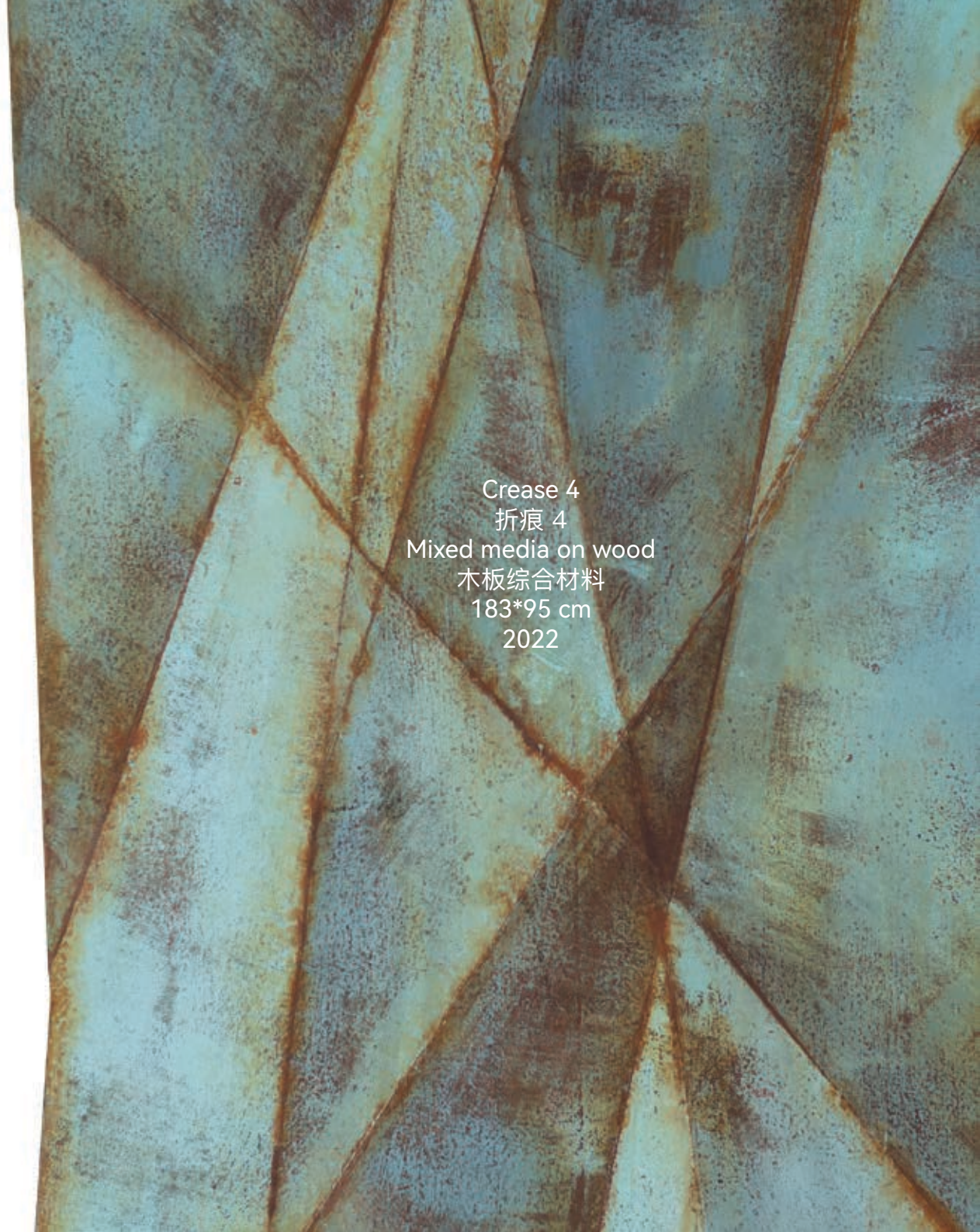


Piled Cubes
堆叠的立方体1
118*132 cm
Mixed Media on Wood
木版综合材料
2022





Piled Cubes
堆疊的立方体1
216*121 cm
Mixed Media on Wood
木版综合材料
2022

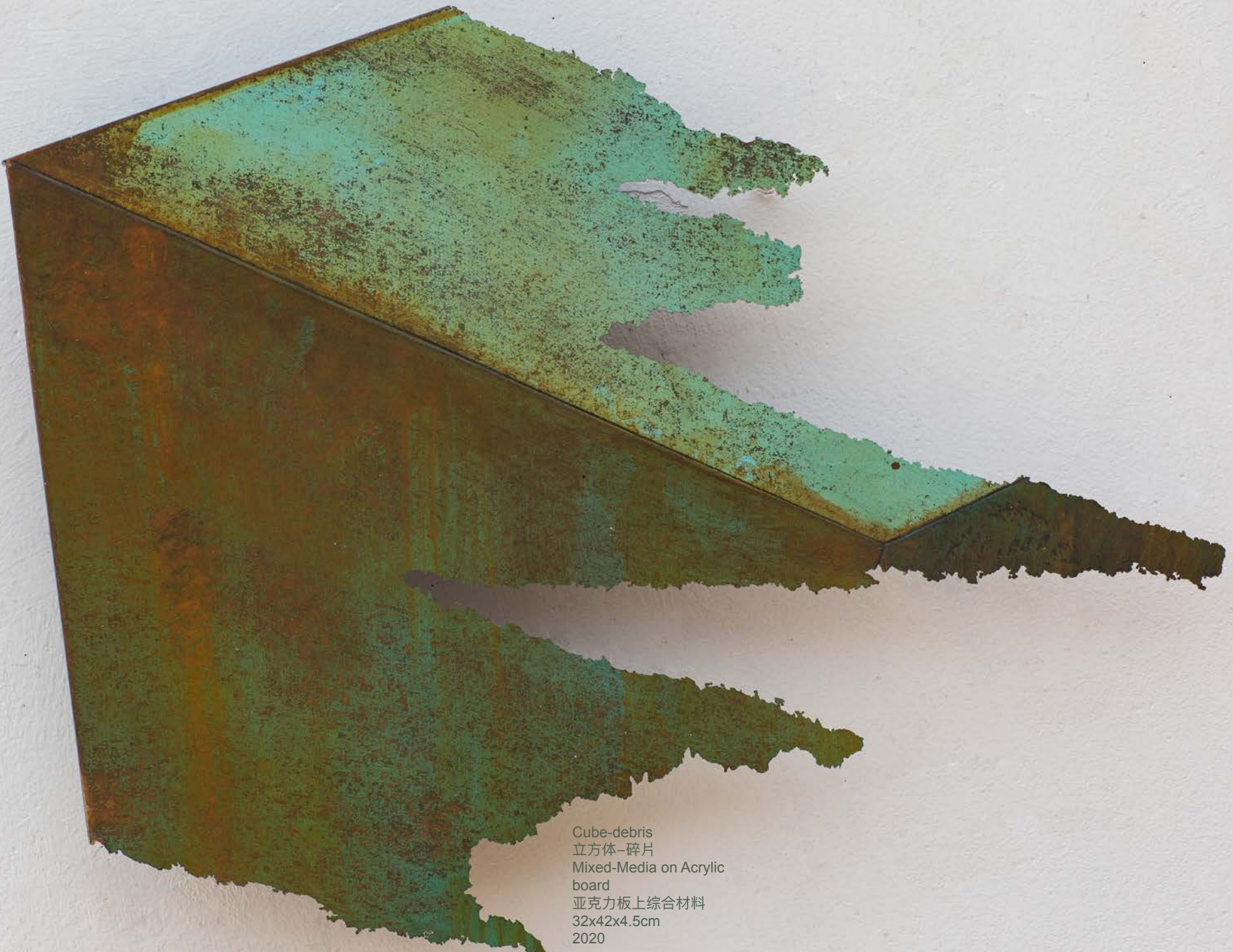


Crease 4
折痕 4
Mixed media on wood
木板综合材料
183*95 cm
2022

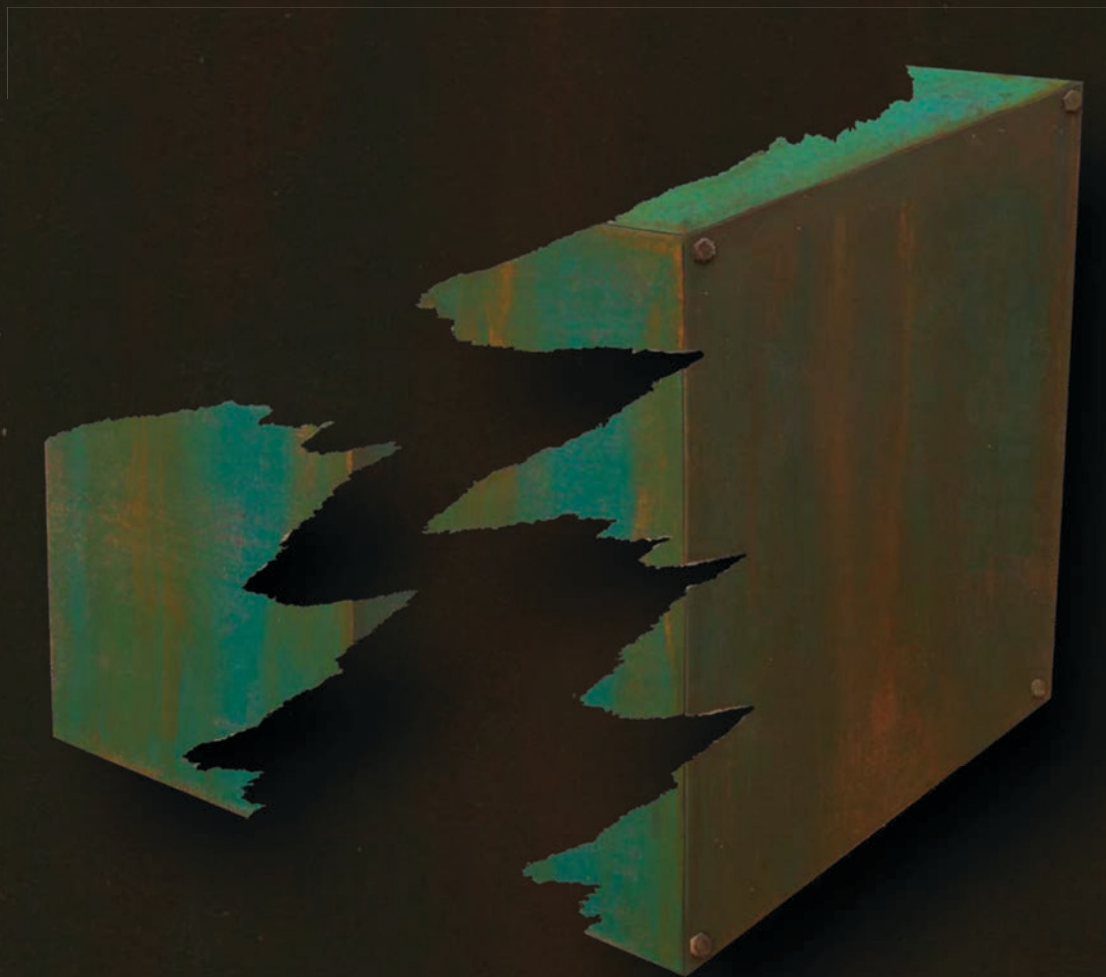


折叠-展开3
Fold - Open3
木板综合材料
Mixed media on wood
45X84cm
2021





Cube-debris
立方体-碎片
Mixed-Media on Acrylic
board
亚克力板上综合材料
32x42x4.5cm
2020



Cube-Tear1
立方体-撕裂1
Two parts Mixed-Media
on Acrylic board
两块拼接
亚克力板上综合材料
55x77cm+34x30cm
2020

Light leak-fissure 3
漏光-裂缝3
Mixed-Media on Wood
木板综合材料
50 x 40 cm
2020





Light leak-fissure 4
漏光-裂缝4
Mixed-Media on Wood
木板综合材料
50 x 40 cm
2020



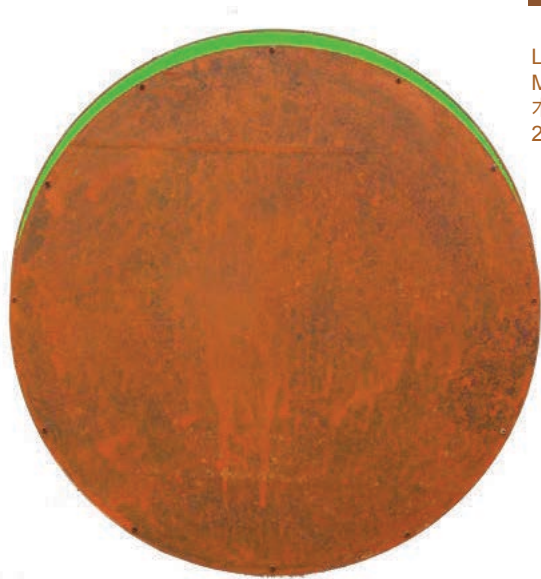
Light Leak-Fissure 5
漏光-裂缝 5
Mixed Media on Wood
木板综合材料
50*40 cm
2020



Light Leak 2 漏光 2
Mixed media on wood
木板综合材料
50X40X4cm
2018



Light Leak 4 漏光 4
Mixed media on canvas
布面综合材料
40X60X7.5cm
2019



Light Leak 17 漏光 17
Mixed media on wood
木板综合材料
2019



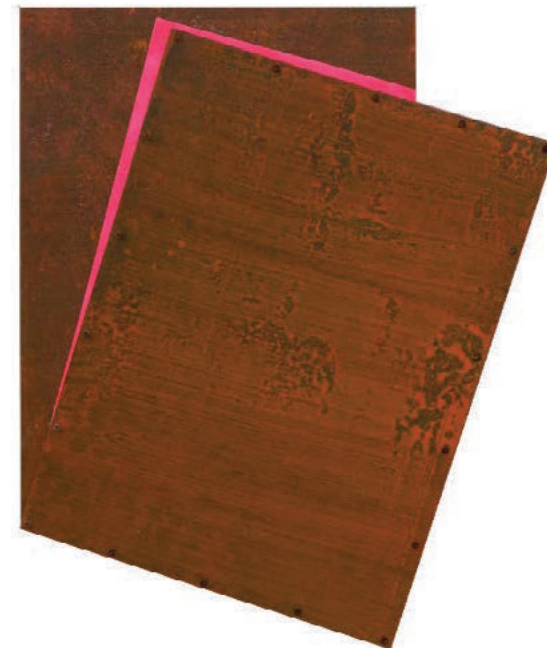
Light Leak 14 漏光 14
Mixed media on wood
木板综合材料
122X80X4.5cm
(60X80cmX2)
2019

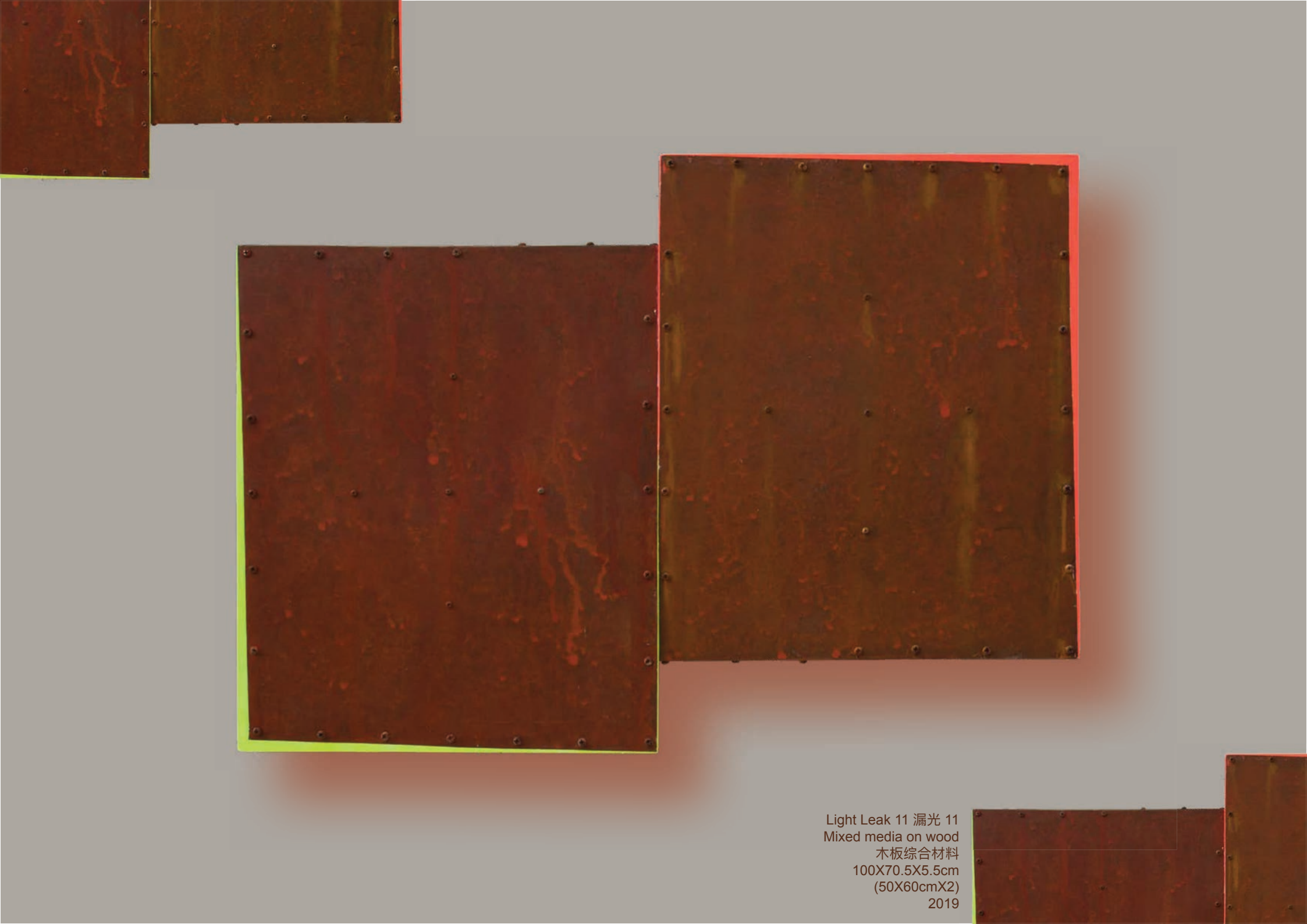


Untitled (box) 无题 (盒子)
Mixed media on wood
木板综合材料
29X26.5X8.5cm
2019

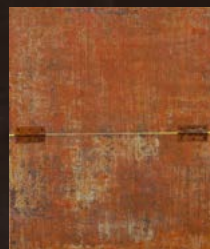


Light Leak 16 漏光 16
Mixed media on wood
木板综合材料
97X81X6cm
2019





Light Leak 11 漏光 11
Mixed media on wood
木板综合材料
100X70.5X5.5cm
(50X60cmX2)
2019

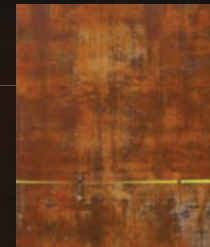


Light Leak 9 漏光 9
Mixed media on wood
木板综合材料
50X60X4.5cm
2019





Light Leak 6 漏光 6
Mixed media on wood
木板综合材料
60 X 80 X 4.5cm
2019



Light Leak 14 漏光 14
Mixed media on wood
木板综合材料
122X80X4.5cm
(60X80cmX2)
2019



Cube research-Tear 8
立方体研究-撕裂8
Mixed-Media on Paper
纸本综合材料
39X55cm
2021

Cube research-Tear 3
立方体研究-撕裂3
Mixed-Media on Paper
纸本综合材料
39X55cm
2021



Cube research-Tear 4
立方体研究-撕裂4
Mixed-Media on Paper
纸本综合材料
39X55cm
2021

Cube research-Tear 11
立方体研究-撕裂11
Mixed-Media on Paper
纸本综合材料
39X55cm
2021

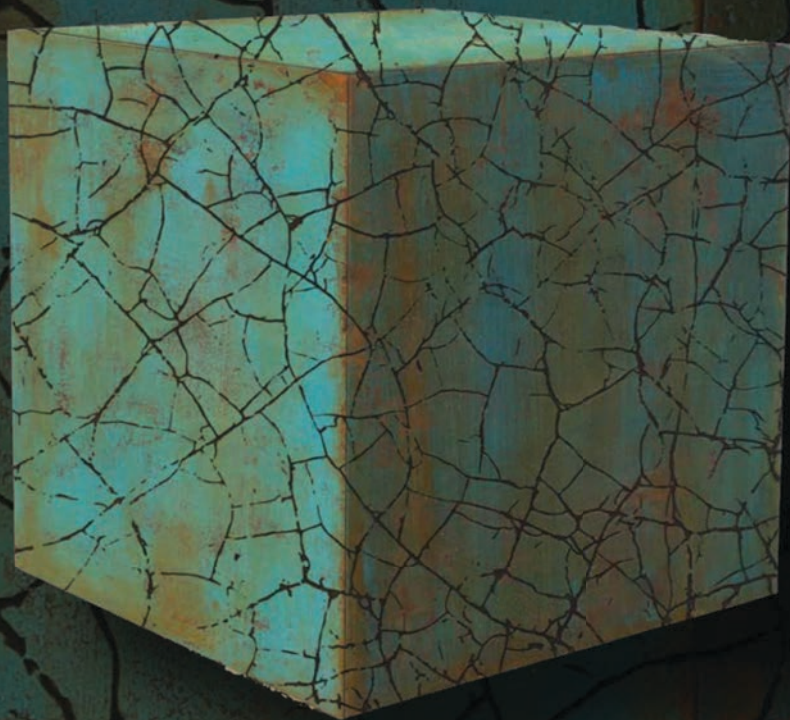




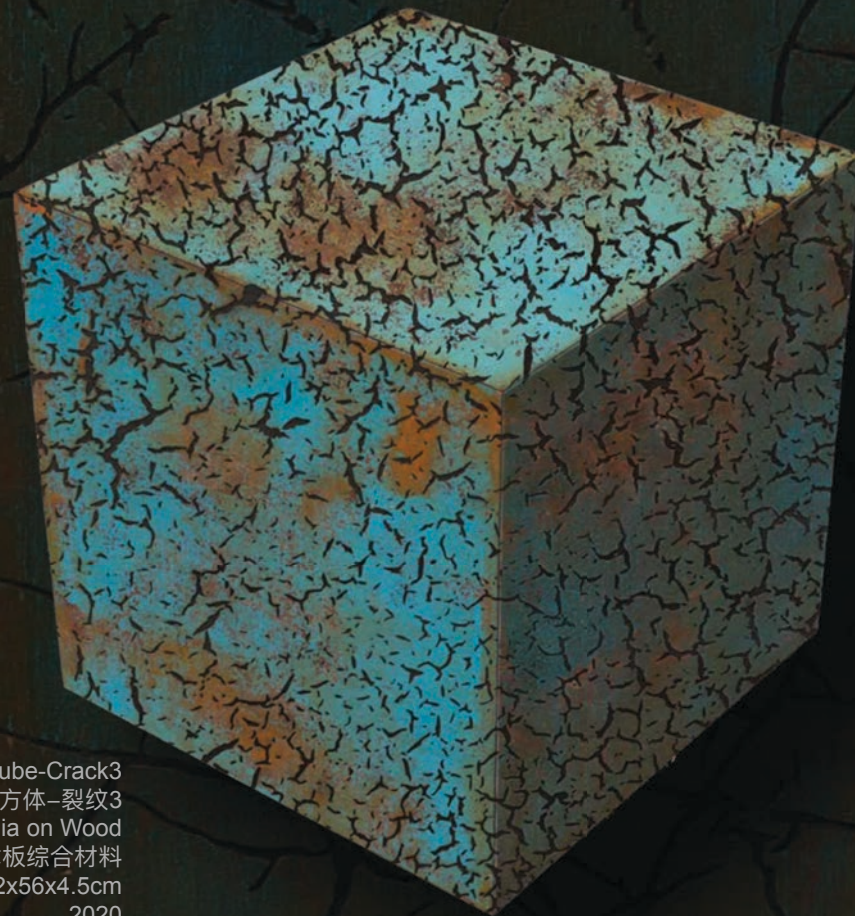
Cube research-Tear
10立方体研究-撕裂10
Mixed-Media on
Paper纸本综合材料
39X55cm
2021



Cube research-Tear 1
立方体研究-撕裂1
Mixed-Media on Paper
纸本综合材料
39X55cm
2021



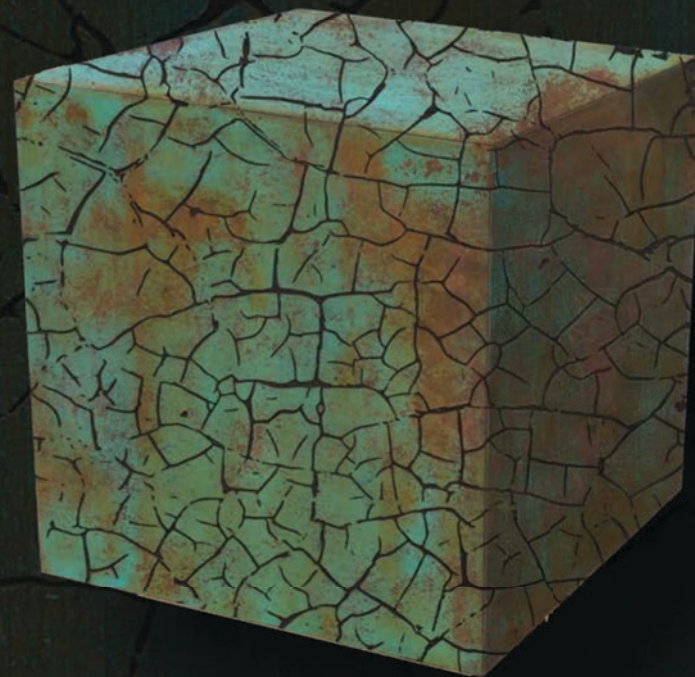
Cube-Crack1
立方体-裂纹1
Mixed-Media on Wood
木板综合材料
53x59x4.5cm
2020



Cube-Crack3
立方体-裂纹3
Mixed-Media on Wood
木板综合材料
62x56x4.5cm
2020



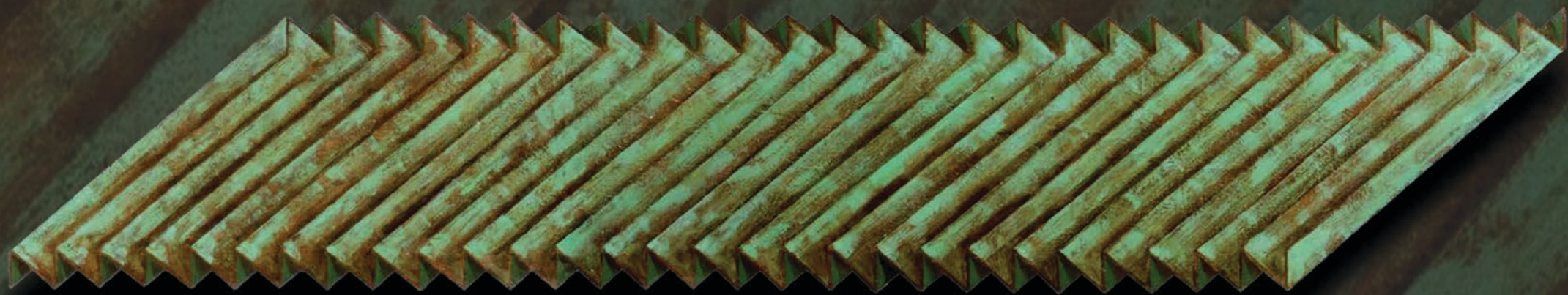
Cube-Crack4
立方体-裂纹4
Mixed-Media on Wood
木板综合材料
62 x 56 x 4.5 cm
2020



Cube-Crack2
立方体-裂纹2
Mixed-Media on Wood
木板综合材料
60x60x4.5cm
2020



Dislocation - Connection6
错位-连接 6
50x80cm
Mixed media on canvas
综合材料
2016



Paradox 11 矛盾体11
Mixed media on canvas
布面综合材料
60X180cm
2017

FOR MORE INFORMATION
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